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A GRAMMAR

OF THE

TELUGU LANGUAGE

BY

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PREFACE.

THE languages spoken by the Hindus in the Peninsula of India have for many ages been sedulously cultivated by a series of poets and philologists. From Madras southwards the TAMIL is spoken; but TELUGU fills the countries to the north and north-west. Still further west we meet the CANARESE; and in the south-west the MALAYALAM. All these languages, with Hindustani, are taught in the College at Madras; and are as different from one another as English, French and German.

SANSCRIT is to India, what Latin is to Europe, the basis of much learning, and the source of much etymology. In the Telugu poems we meet with many pages written in almost unmingled Sanscrit. And a knowledge of that unrivalled language, though not indispensable, is so great an aid in gaining a command of the modern tongues that every hour given to Sanscrit will materially aid the student in the acquisition of Telugu, Tamil, or any other Peninsular language.

But the fact that TELUGU is an original language widely different from all others, and having a grammar wholly independant of Sanscrit, will soon be clearly perceived. Indeed no knowledge of Sanscrit will of itself enable us to understand a common letter, or a conversation in Tamil or Telugu. We shall also find that Sanscrit is read by few besides Bramins; and there are not many Telugu Bramins who possess a respectable acquaintance with Sanscrit.

The long continued sway of the Musulmans has introduced numerous Hindustani phrases into Telugu: yet very few of the people, even among the educated classes, can speak or read Hindustani; while Persian has fallen almost into oblivion. Musulmans under the Madras Government now transact their legal business in the vernacular Hindu dialects; and so unable are they to conduct business in Hindustani or Persian that we frequently meet with legal pleadings filed by musulman pleaders, but drafted in Telugu by a clever bramin. The Persian they use in correspondence is a sad jargon. But, as regards the Hindus, English is daily more and more extensively cultivated and it is to be hoped that the Telugus may in future

study it with good success. To aid them in English has been one of my principal objects in writing this grammar. It may be worth while to remark that household servants at Madras talk a broken English with fluency; but the learner will find it profitable to employ only those domesticks who will speak to him in the language he is studying: such are always to be had. Our initiatory native instructors also speak English: but we should as soon as possible lay aside such aid and employ a teacher who speaks Telugu alone.

Having been employed by Government for several years in the Telugu countries I soon perceived the necessity of studying the language: then, with a view to acquire the vernacular idiom, I was encouraged to read and translate Vemana, and a few others of the less learned but more popular authors. Experience daily proved to me that the grammar is best studied in metrical compositions. This we know to be the case in Greek, Sanscrit and French; and it is equally true as regards the modern languages of India wherein we are constantly obliged to transact business.

As I proceeded I met with many peculiarities, (chiefly, in the syntax,) which were not noticed in any work already published. Mr. CAMPBELL's able grammar of this language, which had then been a few years printed, conveys amply and correctly (see pages 180, and 233 of the present volume) all the rules found in the ancient philologists: and to these I have now added such explanations as appeared requisite. In the closing chapter of this volume, (on Elision and Permutation) I am particularly indebted (see page 258) to Mr. Campbell's learned and accurate definitions of principles which all acknowledge to be peculiarly refined.

But I have been led to adopt a new arrangement which may facilitate the study, and have excluded much which is intended for the guidance of native poets or etymologists alone. It will be seen (in page 247) that the elder grammarians wrote principally for poets: but I, as a foreigner, have chiefly regarded the wants of beginners. Much that I have excluded from the first chapters is now placed in the last, because some topicks which may be interesting to learned natives are to us of no advantage. These are the *poetical* sandhi or Elision (see pages 39, and 254) the *saral adesam* or softened Initials (see page 250) the *sacata repha* or Obsolete R (see pages 22, 245, and 252,) and *ardha bindu* or Obsolete N (see pages 26, 116, 252). A perusal of the Chintamani (see page 180) and of the elaborate treatise on Telugu philology and prosody written by Appa Cavi (the VARRO of the language) led me to consider that if the refined principles of Orthography which that indefatigable etymologist inculcates, are grounded on truth, they surely must be verified in the *Mahabharat*, and other ancient works to which he continually refers. I therefore examined these standard poems

and found them indeed to corroborate all that he and other criticks declare regarding *saral-adesam;* but the *sacata repha* occurred *very* rarely and apparently was used or neglected at the option of the transcriber. My doubts as to the cogency of his doctrines (which indeed very few of the Telugus themselves comprehend) were confirmed by observing that among many manuscripts of the *Mahabharat*, no two agreed in the spelling of those words wherein he requires the introduction of the *Sacata Repha:* which therefore seems to be, like the Greek *digamma*, wholly fallen into oblivion.

The same observations may apply to the *ardha bindu*, or semicircle; a character, or *accentual* point, rarely to be found in any ancient manuscript, however warmly advocated by many pandits at the present day. But I have had the assistance of men of acknowledged learning; of whom mention is made in an Essay on Telugu Literature printed in the Madras Literary Society's Journal for July 1839, page 59. One of these was the commentator on the Manu Charitra and other celebrated poems. They held Appa Cavi in high veneration but were constrained to admit that even on *his* authority these two letters (the obsolete R and N) could not be reasonably revived, while opposed by all the older manuscripts of all the Telugu poems. In Sanscrit poems the *arddh' anuswaram* or Semi-nasal, is indeed very properly retained, but they who introduce this *Sanscrit* point into *Telugu* appear to act upon no fixed principle; and as our business is with the Telugu as *now spoken* and written, we may safely neglect a refinement unknown to the bulk of the people. Accordingly these two obscure letters are wholly excluded from the new editions of the Vasu Charitra, the Mahabharat, and the Dwipada Ramayan, wherein the ordinary and popular mode of spelling is uniformly observed.

Bowing to the authority of Appa Cavi I had originally introduced the obsolete R and N into the Grammar and dictionary; but in progress of time I observed that no pandit or scholar of acknowledged authority in the language laid any stress on these refinements, which, as already mentioned, are unknown to the people at large. By reasoning on these facts, as opposed to the assertions of the ordinary (sastris) tutors and *moonshees* I at last was led to exclude these needless characters from the grammar: my object being to describe the language as it is; not such as philologists assert it *ought to be*. The removal of these fictitious obstacles has rendered my task much easier and I now hope that Telugu will no longer be considered the most difficult of the Peninsular languages.

The greater part of this Grammar is devoted to the common Telugu of every day life, but at the conclusion (page 246–7; and 266) I have given a short account of the Telugu literature, comprizing the names of the more celebrated poems. Probably many of these favourite volumes will be as un-

available to a foreigner as Shakspeare or Milton would be to a bramin, for no one can read the *higher* Telugu poems with pleasure, unless he possesses a familiar acquaintance with Sanscrit literature, and with the braminical mythology. It therefore becomes necessary (see page 246–7) to substitute a different course of study; less aspiring but more profitable; which will ultimately enable us to understand and enjoy the more celebrated compositions. On similar grounds foreigners who learn English must often commence their studies with Defoe, Addison, Swift and Goldsmith: who among us have become so far popular as to be no longer considered classical.

The first attention of the student should be given to attaining, under the guidance of a native, (from the northern districts) a correct pronunciation and a fluent ease in reading verse and prose. To write the Telugu character with readiness is also an indispensable accomplishment in one who is called upon to transact business. The written character differs very widely from that used in printing, which is modelled on the round text hand used in books, whereas the running hand used in business is far from being equally legible. After reading a few Trials and common Letters, a volume of which is now ready for publication, the learner should peruse Vemana, (in the edition which is accompanied by an English translation) with a few other Satacams (see page 203) and the *Adventures of Saranga Dhara.** To this may succeed the *Adventures of Nala* (Nala Chacravarti Dwipada) which is now in course of publication. He may then finish a very moderate but sufficient course of Telugu reading by perusing the *Lila* (see page 238) which if carefully studied ought to give us an ample stock of the expressions daily required in speaking and writing. The *Cuchelopakhyanam* recently published will also be found useful by beginners.

The Lila being considered by bramins to be heretical, because opposed to their superstitions, we should obtain the assistance of any well educated *Jangam* in perusing it. Learning is not very general among the the Jangams who belong to the Telugu people, but some of them are men of superior attainments, and possess a liberality of mind which is remarkably pleasing.

But the student who desires to make a further progress in Telugu should next read a part of the *Dwipada Ramayan*, the *Pancha Tantram*, the *Bhanumad Vijayam*, (see page 228.) and the *Uttara Ramayan* written by Canacanti Paparaz. Or he may proceed at once to the *Aniruddha Charitra* and the *Vijaya Vilasam*. Until he can read the *Dwipada Ra-*

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* A summary of this book (the Saranga Dhara Charitra Dwipada) may be found in the Journal of the Madras Literary Society for October 1839, page 376. The Telugu poem is now about to be printed. Regarding the Dwipada metre see page 238 of this grammar.

mayan with ease he should not attempt the other books now named. All these works have been carefully edited by learned natives.

If however, after reading the LILA he wishes to acquire a knowledge of the poetical dialect without studying the braminical works now named, the student may with advantage peruse the *Vedanta Rasayan* or *Summary of the Gospels*, a Telugu poem of considerable merit,* which is illustrated by a commentary written in the same language by a learned Jangam.

But as the VEDANTA RASAYAN can only be read after we have made a very considerable progress in Telugu, the reader may, if he prefers modern composition, read the *Dwipada* version of the Gospel of St. Luke, which I understand is about to be printed. The style herein adopted is generally an imitation of that used in the LILA, but the narrative is sedulously written in the plainest and most literal style. Many phrases are borrowed from the Vedanta Rasayan, and from the Tamil Gospels.

The books I first named (all of which are short and plain, and some are very popular) are selected out of many which appear equally easy. But a few of those are objectionable as not calculated to interest or benefit the beginner: who in time will meet with many useful volumes which I now leave unmentioned.

The course of study now recommended, is different from that which learned Bramins would point out. They would wholly reject the books first named: and though they may concur in recommending the Ramayan and the works named in conjunction with it (of course rejecting the Vedanta Rasayanam) they would urge us to read the Bhagavat, and some other favourite works named at the close of this grammar. But they seldom reflect that much which is quite easy to them, is disheartening to a foreigner who is far from familiar with the Sanscrit dialect, who does not understand the mythology, and who cannot enter into the beauties of mysticism. The wild superstitious fables which delight the taste of a Hindu often excite unmingled disgust in the minds of our countrymen: and as all aliment to be nutritious must be in a measure agreeable, I have in the present list, first recommended those popular poems which may most agreeably conduct us to the higher portions of Telugu literature.

If, in the arrangement of this grammar I have considerably deviated from the course laid down in the older works it is because the great object kept in view has been, to facilitate self instruction and to render the reader independant of oral explanations: this I hope will be the result of the adjustment now made. " Every man" says PARKHURST (in the preface to his *Greek Grammar)* " who has thought much upon such a curious and ex-

* See Journal above-mentioned, for Jan. 1840, pages 155 and 173.

"tensive subject as Grammar, may justly claim some indulgence to his own "notions concerning it and to be allowed his own peculiar method of ar- "ranging his conceptions and communicating them to others." This discretion may be most profitably used when we have to examine principles which the commonalty evidently understand correctly, and which the refinements introduced by the learned have much obscured.

A familiarity with the spoken Telugu as already alluded to, gives so little aid in reading the superior language used in poems, that some have hence imagined the latter to be obsolete: just as the Telugus, Canarese or Tamils, however fluent in colloquial English, are unable to read English poems; which we look upon as perfectly easy. And yet their poets are read with delight by persons of ordinary education: a fact which led me to the conclusion that the "*high* or Sanscrit dialect" was neither obsolete nor in general pedantic. An attention to the poets gradually dissipated those difficulties in Syntax which equally exist in both the *strict* and in the *free* dialect; and in time the path became easy.

As an Englishman residing in France or Germany must study Corneille or Goethe before he can converse idiomatically, so the true key to those modes of thought and peculiarities of expression which in India occur daily, can be found only in the classicks of India.

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ALPHABETICAL INDEX.

To some miscellaneous subjects.

ENGLISH INDEX.

Notices regarding some books.

The references to various Telugu Poems are explained at the end of volume. The other contractions are such as grammatical phrases require. Thus P||, denoting *participle*, pret. *preterite*. v. n. *verb neuter*. Lit. *literally*; n. *noun*, *&c. &c.* The persons of the verb are denoted *numerically*, according to the *European* mode. But the *native* method denominates the *third* person as *uttama purusha* and the *second* person as *madhyama* purusha.

ERRATA.

(In many copies these have been corrected.)

Page 11. last line; *for* a long, *read* along.
67. Aff: Ao. 1. *for* పఌకుదుమ I speak, *read* పలుకుదును
78. foot *for* కొనుకోరు *read* కొనుకోను
140. line 24. *for* ప్రాపనివి *read* ప్రాపనిది.

ON THE TELUGU ALPHABET.

Telugu like all languages of the Indian family is written from left to right like English.

To render the alphabet easy, it will be requisite first to explain the principles on which it proceeds. In dictionaries and poems the spelling differs slightly, as will be presently seen, from the custom of common writing. The pronunciation is unaltered.

Every letter has an initial form and a secondary form. Thus అ ఇ ఉ are the initial vowels A I and U. But as secondary forms these become ✓ ి ు the first two being raised *above* the line.

So the consonants క గ చ are K. G. Ch which in their secondary forms become ్క ్గ ్చ being written beneath the line.

Thus some letters are written on the line, others above it, and others beneath.

Like the best Greek writing, imitated in modern printing, Telugu slopes what we call the wrong way. At least such is the modern fashion, used in all common writing, but the round hand, used in manuscripts of poems, is upright—not sloping backwards.

Consonants which are written *on* the line generally require that a vowel should be attached to them. Thus క గ చ by attaching vowels *above* them become క ka గ ga చ cha : or కి ki గి gi చి chi or కె ke గె ge చె che or కొ co గొ go చొ cho.

Sometimes a vowel is attached to the *side*, thus ు which is the vowel U. Thus కు గు చు are ku, gu, chu.

Here we see that the mark ✓ (which is ă) is attached to the consonant: it is certainly superfluous in sound, but is always used.

Yet there are nine consonants which form an exception. These are ఖ kha ఙ gna జ ja ఞ jna ట ṭa ణ ṇa బ ba ల la ఱ ra in which *a* is called *inherent;* that is it is pronounced without being written.

The mark (written under certain consonants makes them aspirates: thus ద is D but ధ is Dh so ప is P but ఫ is Ph.

The *names* of the consonants are formed by adding ă or ā. Thus ద is called dă or dā; ధ is called dhă or dhā.

Sometimes the word కారం cāram (letter) is added. Thus ద is called దకారం dacāram, letter D.

A small circle ం or dot [.] is in some places used for N or M. Thus అంత or అ·త is anta అంగం or అ·గ·is angam which is instead of అన్త and అఙ్గం.

The circle is usually formed like the English letter o. Thus అంగం is angam. But to distinguish it from the English letter, I shall frequently use the form ం in this grammar.

As certain consonants have the vowel *a* "inherent" so the consonant య ya has the vowel I inherent. For if written without ✓ the letter య is i or yi.

The mark ా added to some vowels lengthens the sound. Thus క is short că but కా is long cā. Thus గా is gā and చా is chā. Thus కు becomes కూ kū.

As i is inherent in y, యీ is yī or ī like ī in machine, or ee in deep.

The *letter* ă అ is called అకారం, ă-caram, or letter A. but the *sign* ✓ ă is called తలకట్టు, or *crest.* The *letter* ఇ I is called ఇకారం i-caram: but the *sign* ి, ĭ, is called గుడి gudi or *whirl.*

The *letter* ఉ U is called ఉకారం u-caram: but the *sign* ు is called కొమ్ము *commu* or horn.

Instead of cāram, the word త్వం *twam* is sometimes used. Thus these three vowels are at pleasure called అత్వం, ఇత్వం, ఉత్వం, ă*twam*, *itwam*, and *utwam*.

The mark ా is called దీర్ఘం dīrgham and is the common name for broad ā. Thus కకారదీర్ఘం ca-cara-dirgham signifies కా cā.

Added to ు it lengthens the sound. Thus ూ is కొమ్ము దీర్ఘం *commu dirgham* or long U.

It takes another shape ీ with *gudi* Thus కీ kī is called gudi dirgham or long I. Also with the vowels ĕ and ŏ. Thus కె కొ are kĕ, kŏ; but కే కో are kē, kō.

If two consonants meet, one is written *without a vowel* under the other Thus నక్క nacca a fox, కుక్క cucca a dog, బల్లెం ballem a spear, గుర్రం gurram a horse అచ్చు aççu a type: which are

aa a e a
thus arranged: nc ; cuc ; blm ; gurm ; açu. Herein we see that
c c l r ç

the vowel A added to ç is superfluous, as has been pointed out. The

a
letter క్ర cra is c. Here ◡ is the letter R and comes between
r

c and a. It is called క్రారావడి crārā vadi.

The letter ◡ is used in *writing;* but in printing it is more convenient to use the more ancient form ⌊ which we may observe in some ancient inscriptions on temples.

The letter that stands on the line is first pronounced, then the

one, or two, under it. Then the vowel above. Thus ప్ర is *pra* :

and స్త్రీ *strī*, a woman, also written స్త్రీ that is s t r (i)

Sometimes a consonant is marked as "silent" as no vowel is attached to it. The silent mark is ్ or ్ added to the top of the letter instead of a vowel. Thus పృథక్ pridhac (i. e. *separately apart.)* Here the mark written above K shews that it is silent. Thus also ల is the letter L but by adding this sign it becomes ల్ as in the word హాల్ hal ; meaning *a consonant*. So అచ్ ach (i. e. *a vowel.)* Thus త T becomes త్ as in the word అవశాత్ avasát *unexpectedly*. The letter స s becomes స్ as in the word హావిస్ *haviss* i.e. *oblation*. Thus ప or pa becomes ప్ as అప్ *ap* i. e. *water*. All these are Sanscrit words.

The letter న N assumes the form ౝ as in the word యింటౝ *intan* in the house, లోపలౝ *lopalan* within. This mark is called నకారపొల్లు nacāra-pollu.

The letter ర R when followed by another consonant sometimes adds it beneath, as in the word అర్క arca (ar c a) or sometimes changes places with it and assumes this form ౘ thus అకౘ acr (a). So ధర్మం dharmam Dh a r m a m may also be written ధమౘం dh a m a r m. So కర్త cr t aa carta, a lord, may be written కతౘ c t r aa

thus పూర్వం pūrvam (p$\overset{a}{}$r m with u v beneath: $p\underset{u}{}\,\overset{a}{r}\underset{v}{}\,m$) *formerly*, may be written పూ వ౯ం $\overset{a}{\underset{u}{p}}$ v r m. Either way the pronunciation is the same. This mark is called గిలక gilaca (literally a *rattle*, from a fancied resemblance in shape) or more usually వలపలిగిలక or వలపల గిలక which means, the gilaca on the right hand.

The letters of the alphabet appear very numerous, but the reason is that a separate character is used for each letter instead of using the same letter with two or three different sounds.

The consonants also are multiplied and have such a variety of forms, because they use a separate shape for each variety of sound. T has one form, and Th another (as in Greek) so K has one form and kh another. And this likewise happens in the Greek alphabet.

The spelling is easy as the letters *when correctly pronounced* never deviate from the sound given in the alphabet.

When a letter is written under the line it is larger than if written on the line.

When written, like English, with a pen, the Telugu letters have (what writing masters call) body strokes and hair strokes. But in writing with an iron pen on a palm leaf (the case with most Telugu manuscripts) there is no such distinction. This certainly tries the eye-sight; but the first type founders have imitated this old mode and accordingly all the printed letters are formed of hair strokes. This certainly ought to be remedied, and then Telugu type will no more strain the eyes than English printing does.

It is not the custom to separate the words. Thus a paragraph

looks as if it was all one word. But in printing it will be found very easy to separate the words as is done in English.

The mark | is used to separate lines of poetry; and elsewhere and || equivalent to the comma and period. In some Telugu printing the English stops (, ; . ? ! —) have been introduced with good effect.

A letter is called అక్షరం axaram. An aspirated letter is called ఒత్తు or ఒత్తక్షరం.

THE ALPHABET

VOWELS.

అ ă ఆ ā ఇ ĭ ఈ ī ఉ ŭ (or ఒ ŭ) ఊ ū (or [illegible] ū) ఋ rū ౠ rū ఌ lu ఎ ĕ ఏ ē ఐ ai ఒ ŏ ఓ ō ఔ au.

CONSONANTS.

1. క ca ఖ kha గ ga ఘ gha ఙ gna
2. చ cha ఛ chha జ ja ఝ jha ఞ jna
3. ట ta ఠ tha డ da ఢ dha ణ na (hard)
4. త ta థ tha ద da ధ dha న na (soft)
5. ప pa ఫ pha బ ba భ bha మ ma

MISCELLANEOUS.

య ya ర ra ల la ళ la వ va

శ sa ష sha స sa హ ha క్ష xa శ్రీ srī.

NUMERALS.

౧	౨	౩	౪	౫	౬	౭	౮	౯	౯	౧౦	౧౮౩౭
1	2	3	4	5	6	7	8	9	9	10	1837.

The first 25 consonants are arranged in sets (called వర్గం var-gam) of five in each: and on arranging these, as usual, in five lines we shall observe that the first and third letter in each line, is sim-

ple: but the second and fourth are aspirated. The simple letters are called *hard*, and the third letter in the same line is called *soft*.

Thus G is the soft form of K, and P is the hard form of B. Each line concludes with a nasal.

The expressions *dentals, palatals labials* hard, soft, &c. here omitted call for explanation in Sanscrit Grammars: but belong to the chapter on Sanscrit elision and permutation.

The Telugu alphabet is borrowed from that of the *Carnataca* or Canarese language: and these are as alike as French and English manuscript: yet the two languages are quite distinct.

Why some consonants are called hard and others are called soft will hereafter be shewn.

The forms given in the Alphabet are the capitals or first forms. The secondary forms will now be given, with the pronunciation.

అ short *a* as in *about, around* or like u in *but* or like e in *enough*. The second form is ✓ as in క ca ప pa.

Six of the consonants (ఘ, ప, ఫ, ష, స, హ, gha, pa, pha, sha, sa, ha,) have this written above them not being united, but separate. This serves to distinguish ప P from వ V and స S from న n.

In common writing the shapes of the letters vary considerably, Thus in writing the letters Ka and Ta క, త, *or* Ki and Ti కి, తి, the vowels ✓ and ి may be joined to the letter or may be written separate at pleasure.

Each of the first five lines of the alphabet terminates in a nasal.

But when this is followed (without an intervening vowel) by a consonant of the same line, the nasal *form* is changed into ం Thus in the word *Kinda* (under) we do not write కిన్డ Kin a d but కిండ.

Thus in the word *pamputa,* to send, they do not write the p *under* the m but changing m into ం they write పంపుటు.

In the Devanagari alphabet, as exhibited in Wilson's Sanscrit dictionary, the proper nasal is retained: but in Telugu this is not so easily intelligible: and therefore the ం (sunna or anuswaram) is substituted. Thus *alancaram* ornament, is written అలంకారం.

ON SPELLING.

The short vowel ă is used as exhibited in the alphabet. The other vowels are written and pronounced as follows.

ఆ Broad ā as in card, or in ఆంధ్ర *Andhra* the Sanscrit name for the Telugu language. The 2nd form is ా called దీర్ఘం dĭrgham. Thus.

కా, కా, కా cā ఖా khā గా gā ఘా ghā

చా chā ఛా chhā జా jā ఝా jhā (జా is often written జా)

ఙా or ఙా tā or టా tā ఠా thā డా dā ఢా dhā ణా nā or ణ nā

తా tā థా thā దా dā ధా dhā నా nā

పా pā ఫా phā బా bā భా bhā మా mā

యా yā రా rā లా lā ళా lā వా vā

శా sā షా shā సా sā హా hā క్షా xā

ON THE VOWEL I.

ఇ ĭ short i as in king, ి as కి ki. This vowel in its second shape is named (as already mentioned) గుడి gudi i. e. a turn.

Thus England and English will be ఇంగ్లాండు, ఇంగ్లీషు.

ఈ Long ī as in machīne, ravine: or like ee in *seen*, *between*. The long vowel ఈ is named ఈత్వం and the *sign* is called గుడిదీర్ఘం gudidīrgham or, "The turn and the long."

The long vowel is shaped like the short one, but adds the accent thus కీ is kī, and స్త్రీ is strī or stree. The sign for *dirgham* is often omitted.

Added to the various consonants this somewhat changes their shapes. Thus.

కి ki కీ kī ఖి khi ఖీ khī గి gi గీ gī ఘి ghi ఘీ ghī or ఘీ ghī.

Herein we see that instead of adding the accent ీ to ఘ they add the sign ా dīrgham at the end.

చి chi చీ chī జి ji జీ jī ఝి jhi ఝీ jhī or ఝీ jhī టి ti టీ or టీ tī; or ఠి ti ఠీ tī ఠి thi ఠీ thī డి dĭ డీ dī ఢి dhĭ ఢీ dhī ణి ni ణీ nī or ణి ni ణీ nī తి ti తీ tī or తి ti తీ tī థి thi థీ thī ది di దీ dī ధి dhi ధీ dhī ని ni నీ nī పి pi పీ pī ఫి phi ఫీ phī బి bĭ బీ bī భి bhi భీ bhī మి mi మీ mī మీ mī యి yi యీ yī. (This consonant having the vowel inherent) రి ri రీ rī లి li లీ lī వి vi వీ vī శి si శీ sī షి shi షీ shī సి si సీ sī (sometimes written సీ sī) హి hĭ హి hĭ హి hī హీ hī హీ hī క్షి xi క్షీ xī.

Instead of the initial (or capital) forms ఇ ĭ ఈ ī they use యి yĭ and యీ yī which however are pronounced simply ĭ. ī. Thus యిక్కడ iccada (here) యీడు īdu (age) are written instead of ఇక్కడ and ఈడు The initial forms ఇ ఈ are seldom used unless in poems and dictionaries.

It will be observed that the six consonants ఘ gha ప pa ఫ

pha, ష sha, స sa హా ha which have the vowel ా written separate from them, likewise have the vowel ి i written, in the same manner, separately.

ఉ or ఋ the vowel U as in full, put ; or oo in foot. ఊ or ౠ the same vowel long, as ū in truth or oo in root, shoot, pool.

The form ఋ is constantly used for this vowel; but grammarians assert that this form belongs to R as will be stated under that letter.

The second forms are ు and ూ along with which ా (the sign of ă) is used: excepting the nine letters that never use ా. Thus.

కు is ku and కూ is kū; which is formed by adding ా to ు.

కు is ku ఖు khu గు gu ఘు ghu చు chu ఛు chhu జు ju జూ jū ఝు jhu టు tu ఠు thu డు du ఢు dhu ణు nu తు tu థు thu దు du ధు dhu ను nu పు pu ఫు phu బు bu భు bhu ము mu యు yu రు ru ఱు ru లు lu ళు lu వు vu శు su షు shu సు su హు hu క్షు xu.

Here it will be observed that the letters ప p ఫ ph and వ v add this vowel in a peculiar manner. This is done to distinguish them from ఘు gh and ము. But in common hasty writing these distinctions are sometimes confounded and we even find పు pu shaped ము Thus the word పురాణం purānam (a history) is written thus మురాణం- తప్పు tappu, a fault, is written తము. In like manner న N is often written for స S. But over S and P when thus written, a little upright dash is placed, to denote that the vowel ought to be separate from the consonant.

In common writing, the letters జు zu and జూ zū are often

shaped exactly like the vowels ఋ ri and ౠ rū.

Instead of the initial forms ఉ and ఊ the consonants వు vu and వూ Vū are generally used. Thus the word ŭdyōgam (employ) and ūshna n (heat) are in the dictionary spelt ఉద్యోగం ఊష్ణం and but in common writing these always are spelt వుద్యోగం and వూష్ణం i e. Vud-yō-gam and Vūshnam. But the V is not sounded and accordingly the sound is udyōgam and ūshnam.

The short u when it is final, is written indeed, but is very often dropped in pronunciation. Thus చేను chēnu a field is always called చేన్ chēn బాతు bātu a duck is pronounced బాత్ bāt దున్నపోతు a heifer in like manner is pronounced దున్నపోత్ dunnapōt. Thus also in words that end in ము mu బేరము bēramu (merchandize) is always pronounced బేరం bēram. Experience will shew us that in all such words the final U is necessary only in poetry. In words borrowed from Hindustāni, English, or other languages (and which have a final silent consonant) as firyād (a complaint) vakīl (a pleader) major (the English word) the Telugus do indeed add a final U, thus ఫిర్యాదు, వకీలు, మేజరు. because it is awkward to attach the silent mark ్ to these consonants; so they write the vowel U but do not pronounce it.

ఋ is rĭ or rŏŏ as in the words rig, rich, trick, rŏŏk, brook. Thus ఋషి rĭshi, a prophet, ఋతు rŭtu a season ఋణం debt.

ౠ The same vowel pronounced long. The second forms are ృ (short) and ౄ long. Thus తృప్తి tripti, fulness. కృప crĭpa favour.

The vowel ă is written (but not pronounced) a long with this

vowel. Thus కృ crĭ గృ grĭ పృ prĭ సృ srĭ &c. But the vowel u is often added, though superfluous and erroneous. Thus తృప్తి tripti is generally spelt తుృప్తి trupti and గృహం griham a house is written గుృహం.

It is necessary to point out such vulgar errors, lest the learner should be misled and thus disappointed when looking for a word in the dictionary.

Another error regarding ఋ is that some persons substitute రు the consonant Ru. Thus ఋతు rutu a season, is spelt రుతు

Many Telugu words, as మ్రుగ్గు, గ్రుడ్లు, స్రుక్కు, have ు u and ్ర attached to the initial consonant. This is vulgarly changed into ృ, and these words are accordingly written (in manuscripts of poems) మృగ్గు, గృడ్లు, సృక్కు, which may mislead the learner when looking for these words in the dictionary.

The vowel ఌ is rarely used. Indeed ల that is L is generally substituted. Thus *clripta (short)* is written క్లుప్తః and pronounced clupta. Pluta, *(extension)* is written ప్లుత, or ప్లుత, which correctly would be ప్ఌత. In fact ఌ is entirely obsolete.

ఎ e short, as in pen, men. So ఎన్ని enni (how many) ఎక్కడ eccada, *where*. ఎనిమిది enimidi eight తేనె *tēnĕ* (honey) కారె cārĕ (it flowed) వ్రాసె *vrāsĕ* he wrote తెనుగు Tĕnugu or తెలుగు Telugu or తెలుంగు Telungu the name of this language.

ఏ ē long, nearly like ā in made, maid, paid. Thus ఏలుట ēluta to rule. ఏబై ēbai, fifty ఏడు ēdu seven పొయ్యే *poyyē* going తానే tānē *he himself*. The mark of accent is rarely used in rough writing: thus the short forms (ఎ and ె) are used in most

places instead of the long form. In writing Sanscrit the sounds of e and o are invariably long, but the *accent* is not used. Telugu alone requires that distinction as it uses both forms.

The second forms are ె ĕ and ే ē Thus కె kĕ కే kē ఖె khĕ ఖే khē గె gĕ ఘె ghĕ &c.

The long vowel differs from the short only by adding the sign ̑ which in ordinary writing is omitted. Thus the long and short vowels are written alike.

These shapes ె ే are drawn from right to left, and ా the sign of ā is drawn the opposite way. Thus కా is cā but కె is kĕ and కే is kē. Accordingly we have these forms ఖె khe గె ge ఘె ghe ఘే ghē చె ఛే జె ఝె; టె te ఠె the డె de ఢె dhe ణె nē తె te థె the దె de ధె dhe నె nĕ పె pe ఫె phe బె be భె bhe మె me మే mē యె ye రె re లె lĕ ళె le వె ve వే vē శె se శే shē సె se సే sē హే hē క్షే xē.

In English the final short e is often silent, as in mare, pace, dare, tale &c. but in spelling Telugu in English letters, we pronounce the e, (as in Latin) wherein mare the sea, darĕ (to give) talĕ (such) &c. are dissyllables. In like manner the final short e is pronounced in the following words.

పెరిగె pe-ri-ge it grew. తలచె ta-la-che he thought చెప్పె chep-pe he said పోయె pō-ye he went.

Adding the accent makes any of these long. Instead of the initial form, which is confined to poems and dictionaries, యె ye యే yē are used. Thus యెక్కడ ĕccada (where) and యేమి ēmi (what) are correctly spelt in the dictionary, ఎక్కడ ĕccada and ఏమి ēmi. The y though thus written does not affect the pronunciation.

The initial ఏ ē is usually changed into యా yā. Thus ఏబయి ēbai, *(fifty)* is always written and pronounced యాభయి yābhai; and ఏతం ētam, a swape or pump, is written యాతం yātam. Yet in the dictionary such words are always placed under the *vowel* initial, for reasons which (like some other anomalies in the Alphabet) will be explained in the rules regarding Prosody, and Elision.

It will be observed that the six letters which write (ి) *over* without touching them, likewise have ĕ and ē written in the same manner.

ఐ ai Thus ఐశ్వర్యం aiswaryam, *(prosperity)* This is sounded like I in *like*, or y in Thy or like *ei* in *height*. But *ai* is the only spelling which is justified by Etymology.

Words beginning with this vowel use the shape ఐ in the dictionary; but in common use this is laid aside, and అయి AYI is substituted. Thus ఐనాను (I became) is written అయినాను ayinānu. Under the vowel ఇ it has been shewn that యి yi is used for i, and in fact does not retain the sound of y (which is reckoned as a consonant) Thus what is written a-yi-nānu, is pronounced ai-nā-nu The second form is ై Thus కై kai ఖై khai గై gai &c. The *six* letters have neither of these touching them. The forms therefore are as follows.

కై ఖై గై ఘై చై ఛై జై ఝై టై ఠై డై ఢై ణై
తై థై దై ధై నై పై ఫై బై భై మై యై రై లై
ళై వై శై షై సై హై క్షై.

ఒ is short ŏ as in prŏduction. The long form is ఓ as in boat, moan, repose. The two sounds ŏ and ō are similar to o in hŏney and mōre as pronounced in Derbyshire.

These initial forms are found in the dictionary but are laid aside in common use, వొ vŏ and వో vō being substituted.

But the consonant V is not pronounced. Thus వొ is simple ŏ and వో is ō Accordingly.

ఒప్పు ŏppu (right) is written వొప్పు

ఒకటి ŏcati (one) is written వొకటి or even వకటి

ఒత్తుట ŏttuta (to press) is written వొత్తుట

ఓగు ōgu (wicked) is written వోగు

ఓపిక ōpica (patience) is written వోపిక

ఓసి ōsī (madam) is written వోసి

The short vowel has two *second* forms. viz ొ as కొ co గొ go ఖొ kho &c.

The *six* letters ఘు &c. write this separate, as ఘొ. But they usually adopt the second form.

The second form is compound of ె ĕ and ు the sign of u Thus కొ is co, గొ go ఖొ kho &c.

The six letters write the ె separately, as usual The long vowel is formed by adding the accent to ొ thus కో cō గో gō ఖో khō &c.

Or by adding ా (dirgham) to the ు thus కో cō ఖో khō గో gō &c.

This *compound* form is used by *all* consonants but all of them do not use the simple form.

SIMPLE FORM.

కో ఖో గో చో ఛో ఠో tho దో do ధో dho తో థో ణో ధో బో bo భో bho. రో ro లో lo. Four letters have a peculiar shape పో po ఫో pho షో sho సో so.

All these may be elongated by adding the accent, thus కో cō గో gō &c.

COMPOUND FORM.

కొ co ఘొ gho మొ mo యొ yo వొ vo సొ so హొ &c.

Most of these are elongated by adding ా (dirgham) as కో cō ఖో khō &c. పో pō వో vō నో nō. The long form is often (wrongly) written instead of the short.

Thus ĕ and ŭ compounded, (like *eau* in French) become ō But five letters omit the sign ు when the vowel is long. Thus ఘో ghō ఝో jhō మో mō యో yō హో hō

The vowel ఔ au, or ow, as in cow, out, mount; but it is compounded of A and U and accordingly in common writing the initial shape ఔ is never used; అవు avu being substituted. And the v being silent as already shewn, this is pronounced *aw* or *au*. Thus అవుట *auta*, or, *avuta* (to become), which in the dictionary is ఔట *awta*, pronounced like the English word *outer*. Thus ఔదార్యం *audaryam* generosity, is commonly written అవుదార్యం but the pronunciation remains unaltered.

The ✓ is (very needlessly) retained in combination with *au* as regards some letters. Thus మౌ mau యౌ yau, హౌ hau. The following are the shapes used.

కౌ ఖౌ గౌ ఘౌ చౌ ఛౌ జౌ ఝౌ టౌ ఠౌ డౌ
ఢౌ ణౌ తౌ థౌ దౌ ధౌ నౌ పౌ ఫౌ బౌ భౌ మౌ యౌ
రౌ లౌ ళౌ వౌ శౌ షౌ సౌ హౌ క్షౌ.

For the sake of uniformity in the dictionary, the monosyllabic forms of AI and AU are used. Thus, for the words పయిట pa-yi-ta (a woman's veil) and కవుజు ca-vu-zu (a partridge) we must use the spelling పైట and కౌజు. Sanscrit words invariably use the monosyllabic forms: Telugu words use these or the dissyllabic forms at pleasure. Poets adopt whichever form suits the metre. Thus కౌగిలి *cau-gi-li* (an embrace) is a dactyl, formed of a long syllable and two shorts. But this may be written కవుగిలి *ca-vu-gi-li* (four shorts) or by inserting ం that is, N, they write కవుంగిలి ca-vun-gi-li whereby the second syllable becomes long.

The reader now perceives that the vowels may be thus diversified.

ఇ may become యి; for ఈ they use యీ; for ఉ, and ఊ, వు and వూ; for ఎ, and ఏ they use యె యే; for ఐ they always write అయి; for, ఒ and ఓ they use వొ and వో or even యొ yo, యో yō. And ఔ au becomes అవు.

ON THE CONSONANTS.

The first 25 consonants, as shewn in the alphabet stand in five lines each of which contains four letters beside a nasal.

The four letters which thus form one line are looked upon as one and the same. This particularly happens as regards initials wherein according to grammatical principles denominated *sandhi*, (which will be explained elsewhere) the "hard" letters కచటతప are softened and respectively become గజడదబ.

Elsewhere a letter is needlessly aspirated. Thus దొర dora (ruler, lord) is always spelt ధొర dhora. The words గట్టి gatti, (strong) and బావి bavi (a well) are in like manner written ఘట్టి ghatti and భావి bhāvi.

It often is optional to use a soft or hard initial. Thus the word దోవ (a road) may be at pleasure spelt తోవ, త్రోవ, దోవ, ద్రోవ, tova, trova, dova, drova.

And, as here exemplified, many pure Telugu words have a liberty of adding R to the initial consonant. Thus కొత్త cotta (new,) may be spelt క్రొత్త crotta: and కింద kinda (under) may be spelt క్రింద krinda.

By " pure Telugu words " (అచ్చతెలుగు) grammarians intend such as are not derived from Sanscrit. The principles of Telugu and Sanscrit spelling are widely different: but as it is requisite to explain both, the reader will observe that such rules as mention one of these languages do not apply to both.

As the letters of each class are mutable, the Telugu dictionary (not yet printed) is so arranged that the *four first* consonants of each వర్గం *vargam* or set, are mingled: just as I and J, or U and V were (with less necessity) mingled in our earlier English dictionaries. The various nasals remain separate.

The *sounds* of many consonants require no explanation. Thus క K, గ G, చ cha, జ J, న N, ప P, బ B, మ M, య Y, ర R, ల L, వ V, స S, హ H are pronounced (usually) like the English letters to which they answer.

The aspirates are as follows :—

ఖ kh as in park—house; ఘ gh as in log—house; ఛ chh as in coach—house; ఝ jh as in judge—Hale; ఠ th as in but—him, not—here; థ th (soft) nearly the same; ఫ ph as in up—here; భ bh as in abhor.

The capital shapes of the consonants are given in the alphabet. But some of them take another form when written beneath the line. Thus క is the capital form and ్క or ్క is the second form of K. Thus in the words లెక్క lecca (an account) పల్కు palcu (a word) the form ్క is the second shape of K. Thus మ is M but the second shape is ్మ as in the name మన్మథ *Manmatha,* (Cupid) or మర్మం *marmam,* a secret.

The following are the letters with their second shapes, some of which (as in బ B) are nearly the same as the capital shapes.

క్క క్ఖ గ్గ ఘ్ఘ, చ్చ, ఛ్ఛ జ్జ, ఝ్ఝ, ఞ్ఞ, ట్ట, ఠ్ఠ, డ్డ ఢ్ఢ ణ్ణ or ణ్ణ త్త త్థ ద్ద ద్ధ న్న ప్ప ప్ఫ బ్బ బ్భ మ్మ య్య ర్ర ల్ల వ్వ శ్శ స్స.

In some of these combinations I have given the upper letter different from the lower (as క్ఖ) because the other combinations (as ఖ్ఖ or ఝ్ఝ) are not such as ought to be used, though they sometimes occur in writing.

The pronunciation of some consonants is peculiar. Thus చ *cha* and జ *ja* are sometimes *softened* into ça (or tsa, as in *but-some)* and z or ds (as in *sword's-end).* The softer sounds, ça and za, are peculiar to Telugu and the harder sounds cha, ja, originate in sanscrit. Nor can any Sanscrit word use the soft sounds.

Thus చంద్రుడు Chandrudu *the moon* చాకచక్యం chāca-chakiam brilliancy చోద్యం chodyam, *marvel, miracle,* give the hard sound of Ch. And జలం jalam *water,* జాలం jālam *a net* జూదం jūdam *dice-play,* give the hard sound of J.

The following words, being Telugu, give the soft sounds; చలం çalam *anger* చాచుట çāçuta to extend చోటు çōtu *a place* వచ్చుట vaççuta *to come:* which might be spelt in English letters tsalam, tsātsuta, tsōtu, vatsuta.

And the soft sound (dz) of జ is perceived in the Telugu words జబ్బు zabbu *slow* జాబు zābu, *a letter* or *epistle.* జోడు zōdu a pair.

The *hard* sounds, Ch and J are used in *Telugu* words only if the vowel is sharp: and the sharp vowels are ి I and ె E whether short or long. Accordingly in the words చిప్ప chippa *a plate* చీమ chīma an ant, చీకటి chīkati, dark, చెప్పుట chepputa *to say,* చేరుట chēruta to arrive, జిలుగు jilugu *small* (as hand writing) జీడి jīdi *sap, juice* జెముడు jemudu *the milk-hedge plant,* the letter జ is sounded as J not as Z.

In some grammars the marks ౧ and ౨ (1 and 2) have been placed over these letters: one denoting the soft sound, the other the sharp accent. But the principle is so easily understood that marks are superfluous.

In the rustic or ancient pronunciation the Telugus use the soft sounds alone. Thus we frequently hear the words చిన్న chinna, చెప్పు cheppu, జిలుగు jilugu, జెముడు jemudu pro-

nounced çinna, çeppu, zilugu, zemudu. They in like manner mispronounce Sanscrit words.

The mutation of ça, into tsa is obvious in the verb: where the participle చేయుచు chē-yu-tsu is at pleasure spelt చేస్తు chēstu: wherein the sounds of s and t change places.

The letters ట T, డ D and ణ N are harder and the letters త T ద D and న N are softer than the sound they have in English. *Sir* William Jones used an accent (t′ t′h d′ d′h n′) to denote these letters. Others have more conveniently placed a dot (ṭ ṭh ḍ ḍh ṇ) under the harder sound.

The nasal sound ఙ gna or ng occurs in the common word వాఙ్మూలం vang-mulam a deposition or statement. Like all other nasals it is usually changed into ం as in the word అంగం angam, the body.

The nasal of the second *varga* or class, is ఞ and never appears alone: being always written under the letter జ J, as in the word జ్ఞాపకం jnāpacam *recollection* and జ్ఞానం jnānam, *knowledge,* సంజ్ఞ san-jna *a sign;* which is usually pronounced సాంగ్య sau-gya.

The letter య Y is in Telugu and Sanscrit a consonant, and our using it as a vowel in English sometimes misleads us in spelling. It is exemplified in these Telugu words.

చేయుట chē-yu-ta *to do.* కోయుట co-yu-ta *to cut,* పోయె poy-yē *going* పొయ్యె poyyē *he went* అయ్యా ayyā *Sir.* In Sanscrit words it has the same sound, as శయ్య sayya *a couch* యోగ్యం yōgyam (that is, yōg-yam) *fitting;* త్యాగం tyāgam

(that is tya-gam, a dissyllable) *separation* మర్యాద mar-ya-da *manner* జ్యోతిష jyo-ti-sha astrological.

The *illiterate* Telugus often change the broad vowel E into Ya. Thus పేట pēta *suburbs* is wrongly written ప్యాట pya-ta. The verb *to do* చేయడం chēyadam, is vulgarly written and pronounced చ్యాయడం chya-ya-dam.

The letter R has three sounds and several shapes. The *vowel* R though declared by grammarians to differ from the *consonant* R in sound, is not perceptibly diverse. For the sake of distinction some call ర the *common* R, because the letter ఱ (now obsolete) is the *uncommon* form.

Those who prefer the obsolete letter spell gurram, carra, parra, barrĕ *(a horse, a stick, a fen, a she buffalo)* in this manner గుఱ్ఱం, కఱ్ఱ, పఱ్ఱ, బఱ్ఱె but the better spelling is గుర్రం, కర్ర, పర్ర, బర్రె which all understand at once while the *uncommon* form (commonly called బండిరేఫ bandi repha, or large R) is found only in a few manuscripts of poems. Indeed the shape ఱ as already pointed out is now used for the vowel U and accordingly ఱ|| is the usual contraction for the word ఉత్తరువు an answer.

In the English words *art, part, short, hard, curl, girl, pearl* we do not pronounce the R because followed by another consonant. But in the languages of India the R in such places must be distinctly enunciated, (in the Scotch manner) or natives will not understand what we say. Example :—కర్త carta, *lord* కర్మం carmam *deed,* పూర్ణ purn'a *full* సర్పం sarpam *a serpent* అర్చకుడు archacudu *a priest.*

Some ancient Telugu grammarians wish to exclude the *sign* ఱ for R, or desire to confine it to Sanscrit words alone. Thus in the name *Arcot* they direct us to write ఆర్కాటు not ఆఱ్కాటు. But such niceties are superfluous and we may write whichever form is most convenient. I mention this and a few other rules only because native instructors attach to them a very undue importance.

The letters ల and ళ are the soft and hard sounds of L. The soft sound has no peculiarity: but the harder sound is enunciated by turning the tongue upwards and backwards so as to give a harsh guttural sound. It is expressed by an accent l′ or a dot underneath as ḷ.

The three letters represented by శ sa ష sha and స sa differ much in sound. The first is a little softer and the second rather harder than the English sound *sh* (as in shall) or the French *cha* (as in chacun, or, chéri). The last, స is simple S. The three are denominated thus: శాంతిశకారం *santi-sa-caram,* that is, శ. The కష్టషకారం *cashta-shacaram* that is ష and the సులభసకారం *sulabha sacaram,* denoting స.

Some call these the శివశకారం, the విష్ణుషకారం and the వ్యాససకారం, denominating the letters from well known names (Siva, Vishnu, and Vyāsa) wherein they occur. Any other names which use these letters would answer equally well. Some specific names are requisite, and the phrases used by learned Hindus (labial, dental, and palatal) do not convey the distinction with sufficient clearness. The శ is expressed by the accent or the dot, viz s′ or ṣ.

Telugu criticks assert that the letters శ and ష *Santa* and *Cashtam* are peculiar to sanscrit words. But this is contrary to

the use of the nation and the common words వలసినది valasinadi (il faut, must) చానా sānā (much) always use the *Siva* sound.

Sanscrit words are frequently mispronounced, as regards these letters, by the uneducated Telugus who perpetually mistake the common sanscrit words శ్రీ srī *blessed* and స్త్రీ stree *woman* and often write one for the other.

The consonant H requires particular notice because in applying the *dirgham* it uses peculiar forms—as will be now shewn. హా ha, హా ha, హి hi, హీ hī, or హీ hī, హు hu, హూ hū హృ hri, హె hĕ, హే hē, హై hai, హొ hŏ, హో hō (which closely resembles hē) హౌ how. I omit the vowels ఌ and ౡ because not in use.

It is sometimes pronounced as the letter F. Thus జిహ్వ jihva (pronounced jifva) *the tongue* ఆహ్లాదం ahlādam (aflādam) *delight.* It some times changes places, in pronunciation, with the letter written under it. Thus the name బ్రహ్మ Bramha (a name of God) is *written* Brahma. And the name for a bramin is written బ్రాహ్మణుడు *brāhmanudu* but pronounced *brāmhanudu.*

When the letter H is *silent* that is, is without a vowel, it is expressed by two dots or circles : viz ః which is called విసర్గః visargah. And it is the custom to repeat *after* this the vowel that *precedes* it: thus స్వతః swatah *(voluntarily)* is pronounced స్వతహా swataha రామః Ramah (a proper name) is pronounced Ramaha as if it was written రామహా.

The letter క్ష csha, more conveniently expressed by X, is a mere compound of క K and ష sha, and is sounded like ct in *ac-*

tion, direction, section. Thus అక్షం axam *the eye.* Elsewhere it is sounded like చ cha. Thus సూక్ష్మ, సాక్షి, సాక్ష్యం sooxmam, *fine* sāxi, *a witness* and saxyam, *testimony*, are sounded nearly as sooch-mam, sarchee, sarch-yam. The letter X is in Spanish pronounced like sh. Thus *Texiera* and *Xeres* are sounded *Tesshira* and Sheres.

On the Sunna and Half Sunna.

It has already been stated that the circle or cipher O called sunna is used as a substitute for any nasal letter. But it is wrong to place it in conjunction with న N or మ M.

Thus the words *anna* elder brother and *tammudu* younger brother should be written అన్న, తమ్ముడు Some persons write అంన తంముడు or even అంన్న, తంమ్ముడు but these modes are disapproved. In the latter, which is in general use, the N and M are needlessly *tripled.*

In some particular words the sunna is *inserted* when required by rule. Thus తమ్ముడు *tammudu* may become తమ్ముండు *tammundu.* The O thus inserted is called ఆదేశసున్న ādēsa sunna.

When sunna is followed by a consonant of the *first four* classes (varga) it is N; but the remaining letters (P, Ph, B, Bh, M, Y, R, L, V, S, Sh, S, H, X) sound it as M and it likewise is M whenever it stands at the end of a word. Thus the word Sanscrit సంస్కృతం is pronounced Sams-cru-tam. The words సంవాదం *conversation* సంయోగం *juncture* సంశయం *doubt* are in like manner pronounced sam-vadam, sam-yogam (or, sayyōgam) and sam-sa-yam.

These words are Sanscrit: but in some Telugu words the letter ఁ called the half sunna, or semicircle is used by some grammarians, but in common use the circle alone is used: though it sometimes is pronounced full N as in the English word *son,* and elsewhere as *half* N as in the French word son.

In the ancient pronunciation of Telugu, which the rustic and uncultivated classes still retain, the nasal sound was very prevalent in Telugu: as it is to this day among the *rural* population of England. But in each country the educated classes have laid aside this disagreeable accent.

The nasal is preserved in many Telugu words: as వాడు *he* పీక *strength,* తోక *a tail,* కాక *heat* which the rustic classes write వాండు, పీంక, తోంక, కాంక a mode of spelling which we find in several manuscripts, but which is in common use laid aside The learned have attempted to reconcile this discrepancy by using ఁ the semicircle: thus they wish such words to be written thus వాఁడు, పీఁక, తోఁక, కాఁక. In like manner the forms చేయగా, పోవగా, రాగా, (doing, going, coming) are commonly written చేయంగా, పోవంగా, రాంగా. And grammarians wish to retain the semicircle చేయఁగా, పోవఁగా, రాఁగా, to denote the slightly nasal sound: which answers to the indistinct N used in French or in the Hindustani language.

But this semicircle has never come into general use among the people, and it will be hard to prove the expedience of a refinement like this: which is discountenanced by most manuscripts of the poets and is entirely unprofitable.

ON ACCENT.

The accent accords with the spelling and the principle is easy.

In words that consist of short syllables, as పని *work* పనులు *works* పనులకు *to the works* the accent falls on the first syllable. In poetry scansion alone regulates the accent, and this depends on the spelling. When there is but one long syllable the accent falls on it: as in పనులలో *in the works.* Here the accent is on the last syllable.

When two or more long syllables come together the accent falls usually on the last. Thus తోడేలు tō-dē-lu *a wolf* has the accent is on the middle syllable because the third is short.

When consonants are *doubled,* we in English pronounce only one. Thus *throbbing, spelling* are pronounced throb-ing ; spel-ing. But in Telugu as in Italian both are pronounced. Thus అక్క elder sister అన్న elder brother, తప్పు a fault ; are pronounced ac-ca, an-na, tap-pu.

The word సరి sari, *right,* is pronounced like the English name Surrey. సమ sama, *even,* like summer మణి mani *a jewel* like money. పులి puli *a tiger* like pulley.

In reading aloud, it is the custom to raise the voice to a very disagreeable pitch : when reading verse, the Telugus like all other Hindus, use a sort of chant; and at the end of every stanza they are taught to drawl out the last syllable in a kind of quaver which to our ears is not a little absurd. It is needless for us to imitate this method which a native tutor will lay aside when he finds that it does not please the English ear. Yet we shall often be obliged to use the words ఎందుకు అరిచేది। మెల్లగా చదవండి why shout so? read gently.

The following sanscrit lines, borrowed from the Hitopadesa

and placed in Wilkins's Sanscrit Grammar will exemplify the sounds of the letters.

అజరామరవత్ ప్రాజ్ఞో విద్యామర్థంచ చింతయేత్

ajarāmaravat prājnō vidyām arthancha chintayēt

గృహీత ఇవ కే శేషు మృత్యునా ధర్మమాచరేత్

grihīta iva kēśēshu mrityunā dharmam ācharēt

విద్యా దదాతి వినయం వినయాద్యాతి పాత్రతాం

vidyā dadāti vinayam vinayād yāti pātratām

పాత్రత్వాద్ధనమాప్నోతి ధనాద్ధర్మస్తతస్సుఖం

pātratwād dhanam āpnōti dhanād dharmas tatah sukham

సర్వ ద్రవ్యేషు విద్యైవ విత్తమాహురనుత్తమం

sarva dravyēshu vidyaiva vittam āhur anuttamam

అహార్యత్వాద నర్ఘ్యత్వాత్ అక్షయత్వాచ్చ సర్వదా

ahāryatwād anarghyatwāt akshayatwāch cha sarvadā

సంగం నయతి విద్యైవ నీచగాపి నరం సరిత్

sangam nayati vidyaivā ni'chagāpi naram sarit

సముద్రమివ దుర్ధర్షం నృపం భాగ్యమతః పరం

samudramiva durdharsham nripam bhāgyamatah param.

As a lesson in spelling the learner should become familiar with the following catalogue of names: which the Hindus apply to *years* just as we apply certain names to months. There are sixty of these names in THE CYCLE

Opposite each name I have noted the year (A D) to which it answers.

ప్రభవ	1747.1807.	హేవళంబి	1777.1837.
విభవ	1748.1808.	విళంబి	1778.1838.
శుక్ల	1749.1809.	వికారి	1779.1839.
ప్రమోదూత	1750.1810.	శార్వరి	1780 1840.
ప్రజోత్పత్తి	1751.1811.	ప్లవ	1781.1841.
ఆంగీరస	1752.1812.	శుభకృత్	1782.1842.
శ్రీముఖ	1753.1813.	శోభకృత్	1783.1843.
భావ	1754.1814.	క్రోధి	1784.1844.
యువ	1755.1815.	విశ్వావసు	1785.1845.
ధాత	1756.1816.	పరాభవ	1786.1846.
ఈశ్వర	1757.1817.	ప్లవంగ	1787.1847.
బహుధాన్య	1758.1818.	కీలక	1788.1848.
ప్రమాది	1759.1819.	సౌమ్య	1789 1849.
విక్రమ	1760 1820.	సాధారణ	1790 1850.
వ్రిష	1761.1821.	విరోధకృత్	1791.1851.
చిత్రభాను	1762.1822.	పరిధావి	1792.1852.
స్వభాను	1763.1823.	ప్రమాదీచ	1793.1853.
తారణ	1764.1824.	ఆనంద	1794.1854.
పార్థివ	1765.1825.	రాక్షస	1795.1855.
వ్యయ	1766.1826.	నల	1796.1856.
సర్వజిత్	1767.1827.	పింగళ	1797.1857.
సర్వధారి	1768.1828.	కాళయుక్తి	1798.1858.
విరోధి	1769.1829.	సిద్ధార్థి	1799.1859.
వికృతి	1770.1830.	రౌద్రి	1800.1860.
ఖర	1771.1831.	దుర్మతి	1801.1861.
నందన	1772.1832.	దుందుభి	1802.1862.
విజయ	1773.1833.	రుధిరోద్గారి	1803.1863.
జయ	1774.1834.	రక్తాక్షి	1804.1864.
మన్మథ	1775.1835.	క్రోధన	1805.1865.
దుర్ముఖి	1776.1836.	క్షయ.	1806.1866.

The year A. D. 1840 in which this Grammar is printed corresponds with the æra named after Vicramaditya 1897—8, the latter commencing on 3 April.

The salivahana year 1762—3 the latter commencing on 3 April.

With the Hejree year 1255—6 the latter commencing on 6 March.

With the Fusly year 1249—50 the latter commencing on 12 July. In this year no months are reckoned.

The year of the Hindu Cycle named sarvari commences on 11 April 1840.

The following are the names of the Telugu months.

చైత్రము April, May
వైశాఖము May, June
జ్యేష్ఠము June, July
ఆషాఢము July, August
శ్రావణము August, September
భాద్రపదము September, October
ఆశ్వయుజము October, November
కార్తీకము November, December
మార్గశిరము December, January
పుష్యము January, February
మాఘము February, March
ఫాల్గునము March, April

Days of the (వారం) *Week.*

Sunday.... ఆదివారం - భానువారం.
Monday.... సోమవారం - యిందువారం.

Tuesday.... మంగళవారం - భౌమవారం - అంగారకవారం- [జయవారం.
Wednesday. బుధవారం - సౌమ్యవారం.
Thursday.. గురువారం-బృహస్పతివారం-జేస్తవారం-లక్ష్మీ [వారం.
Friday.. .. శుక్రవారం - భృగువాసరం.
Saturday... శనివారం - మందవాసరం - స్థిరవారం.

On Majors and Minors.

Nouns are distinguished as Majors and Minors. This distinction is peculiar to Telugu and does not affect Sanscrit words.

The majors (voces majores) called మహత్ *mahat* include words relating to rational beings. The minors (voces minores) called అమహత్ *amahat* relate to neuters and all irrational beings. Feminine words (whether of women or goddesses) are defined as (amahat) *minors* in the singular, but majors (mahat) in the plural number.

This principle pervades every part of Telugu grammar and will be exemplified in the numerals:—of which the original names are neuter. The Sun and Moon (Sūrya and chandra) are always spoken of as (mahat) majors, being the gods Apollo and Adonis. These remarks are necessary to the following rules.

On Numerals.

Several numerals are on particular occasions called by sanscrit names: which we therefore will specify.

1 is ౧ called ఒక. The vowel ఒ not being used except in poetry this is spelt వొక or even వక. Hence come the *nouns* వొకటి (neuter) one. వొకడు one man వొకతె one woman. In

sanscrit ఏకం is the neuter word for one: and is commonly used in Telugu. It is written యేకం the vowel ఏ being used only in poems.

2 is ౨ for which the neuter name is రెండు; a noun substantive of which the genitive form is రెంటి. The major form (that is the masculine or feminine form) is ఇద్దరు; always written యిద్దరు. For the vowel ఇ is not used.

The word మొదటి (in Sanscrit ప్రథమ) is *first;* and *second* is రెండో which in Sanscrit is ద్వితీయః. The vowel ō added to రెండు (two) denotes the ordinal form.

3 is ౩ మూడు (neut) ముగ్గురు (m. f) మూడో is Third: which in sanscrit: is తృతీయః. The *ordinal* names, (first second third &c.) are of the common gender.

4 is ౪ నాలుగు neut. నలుగురు m. f. నాలుగో fourth: which in Sanscrit is చతుర్థః. By adding ది the ordinals become minor nouns: viz నాలుగోది the fourth thing: అయిదోది the fifth woman.

The names of the remaining numbers are as follows.—

		Minor.	Majors.	
5	౫	అయిదు	అయిదుగురు.	5th అయిదోది.
6	౬	ఆరు	ఆరుగురు	6th ఆరోది.
7	౭	యేడు	యేడుగురు	7th యేడోది.
8	౮	యెన్మిది	యెనమండుగురు	8th యెన్మిదోది.
9	౯	తొమ్మిది	తొమ్మండుగురు	9th తొమ్మిదోది.
10	౧౦	పది	పదిమంది	10th పదోది.

11	౧౧	పదకొండు	పదకొండుగురు	11th పదకొండోది.
12	౧౨	పన్నెండు	పన్నెండుగురు	12th పన్నెండోది.
13	౧౩	పదమూడు	పదముగ్గురు	13th పదమూడోది.
14	౧౪	పధ్నాల్గు	పధ్నాల్గురు	14th పధ్నాల్గోది.
15	౧౫	పదిహేను	పదిహేన్గురు	15th పదిహేనోది.
16	౧౬	పదహారు	పదహార్గురు	16th పదహారోది.
17	౧౭	పదిహేడు	పదిహేడ్గురు	17th పదిహేడోది.
18	౧౮	పద్ధెనిమిది	పద్ధెనమండుగురు	18th పద్ధెన్మిదోది.
19	౧౯	పంధొంమ్మిది	పంధొమ్మండుగురు	19th పంధొమ్మిదోది.
20	౨౦	యిరువై	యిరువైమంది	20th యిరువైయ్యోది.

From this place the *ordinals* are needless: being exemplified above.

		Minors.	*Majors.*
21	౨౧	యిరువైవకటి	యిరువైవకరు.
22	౨౨	యిరువైరెండు	యిరువైయిద్దరు.
23	౨౩	యిరువైమూడు	యిరువైముగ్గురు.
24	౨౪	యిరువైనాల్గు	యిరువైనల్గురు.
25	౨౫	యిరువైఅయిదు	యిరువైఅయిదుగురు.
26	౨౬	యిరువైఆరు	యిరువైఆర్గురు.
27	౨౭	యిరువైయేడు	యిరువైయేడ్గురు.
28	౨౮	యిరువైయెన్మిది	యిరువైయెనమండుగురు.
29	౨౯	యిరువైతొమ్మిది	యిరువైతొమ్మండుగురు.
30	౩౦	ముప్ఫై	ముప్ఫైమంది.
40	౪౦	నలభై	నలుభైమంది.
50	౫౦	యాభై	యాభైమంది.

60	౬౦	అరువై	అరువై మంది.
70	౭౦	డబ్భై	డబ్భైమంది.
80	౮౦	యెనభై	యెనభైమంది.
90	౯౦	తొంభై	తొంభైమంది.
100	౧౦౦	నూరు or వంద	నూరుమంది or నూర్గురు.
101	౧౦౧	నూటవకటి	నూటవక్కరు.
102	౧౦౨	నూటరెండు	నూటయిద్దరు.
110	౧౧౦	నూటపది	నూటపదిమంది.
120	౧౨౦	నూటయిరువై	నూటయిరువైమంది.
200	౨౦౦	యిన్నూరు or రెండువందలు	యిన్నూరుమంది or యిన్నూర్గురు.
300	౩౦౦	మున్నూరు or మూడువందలు	మున్నూరుమంది or మున్నూర్గురు.
400	౪౦౦	నన్నూరు or నాలుగువందలు	నన్నూరుమంది or నన్నూర్గురు.
500	౫౦౦	యేనూరు or అయిదువందలు	యేనూరుమంది or యెనూర్గురు.
600	౬౦౦	ఆర్నూరు or ఆరువందలు	ఆర్నూరుమంది or ఆర్నూర్గురు.
700	౭౦౦	యేడ్నూరు or యేడువందలు	యేడ్నూరుమంది or యేడ్నూర్గురు.
800	౮౦౦	యెనమన్నూరు or యెనిమిదివందలు	యెనమన్నూరుమంది or యెనమన్నూర్గురు.
900	౯౦౦	తొమ్మన్నూరు or తొమ్మిదివందలు	తొమ్మన్నూరుమంది or తొమ్మన్నూర్గురు.

1000	౧౦౦౦	వెయ్యి	వెయ్యిమంది.
2000	౨౦౦౦	రెండు వేలు	రెండు వేలమంది.
100000	౧౦౦౦౦౦	లక్ష	లక్షమంది.

Sanscrit Numerals are occasionally used in Telugu: the following are nearly all that occur.

5	పంచ	5th	పంచమః.
6	షట్	6th	షష్ఠమః.
7	సప్త	7th	సప్తమః.
8	అష్ట	8th	అష్టమః.
9	నవ	9th	నవమః.
10	దశ	10th	దశమః.
11	ఏకాదశ	11th	ఏకాదశ.
12	ద్వాదశ	12th	ద్వాదశ.
13	త్రయోదశ	13th	త్రయోదశ.
14	చతుర్దశ	14th	చతుర్దశ.
15	పంచాదశ	15th	పంచాదశ.
16	షోడశ	16th	షోడశ
17	సప్తదశ	17th	సప్తాదశ.
18	అష్టాదశ	18th	అష్టాదశ.
19	ఏకోనవింశత్	19th	ఏకోనవింశత్.
20	వింశత్	20th	వింశత్.

On Contractions used in writing.

A variety of contractions are used in ordinary correspondence: and in general where *the same* SHORT *vowel* occurs twice in a word, the second is not written. Thus తిరిగి tirigi *again* తరువాత taruvata, *afterwards* వెనక venaca *behind* కొలిమి colimi *a fur-*

nace వలసిన valasina, *must, ought* అలుగు alugu *a spear head* &c. are *pronounced* as here written: though they are *written* thus తిర్గి tirgi తర్వాత tarvata వెంక venka కొల్మి colmi వలస్ని vala-sni, and అల్గు algu.

About forty very common words as తర్వాత tarvata *after-wards* దివి divi *dated*, or *on the day*. చొప్పున çoppuna *according to* and several Hindustani words as mauze *a town*, marifat *by the hands of* are contracted by writing the first letter thus త|| ది|| చొ|| మం|| మా||

In poetry it is customary to designate metres in the same manner. Thus క|| సీ|| గీ|| ఆ|| తే|| ఉ|| చ|| శా|| మ|| denote the metres called కందం, గీతి, ఆటవెలది, తేటగీతి, ఉత్పలమాల, చంపకమాల, శార్దూల, మత్తేభ and వ|| stands for వచనం i. e. prose which (as in Lalla Rookh) is mingled with verse. The letter వు vu and even వ్న will often be found written by mistake for ఉ|| i. e. Utpalamala. It is needless to add in this place further details regarding metres; which are considered in the chapter on prosody.

In common letters and mercantile accounts peculiar contractions occur: such as ఖ|| for ఖండి i. e. పుట్టి which means the Candy or Indian ton: also ✗ which (with ✗✗) denotes the coin called a pagoda; and రూ which is a contraction for రూపాయలు Rupees. In the heading of letters also రా రా is used for the honorific phrase రాజమాన్యరాజపూజితులైన. The days of the week are contracted by writing only the first syllable: thus గు|| signifies గురువారం Thursday: and the sign బ|| and శు|| are used to denote బహుళం the wane or dark fortnight; the light

fortnight being denoted by ఒ|| These expressions are used in nearly all common letters.

The fractional system of numbers uses peculiar signs: of which the basis is one ఆణా *ana* or *anna* i. e. one sixteenth: for which the Telugu name is వీసం vīsam, or, viss. Therefore as we divide decimally, (by tenths, twentieths and so forth) the Hindus divide by quarters eighths, sixteenths, half 16ths, quarter 16ths, and then follow a 16th, 32nd and 64th part *of a sixteenth.*

One anna is denoted by a horizontal line—two=three≡. Then four (that is one quarter) is expressed by an upright line | the name for which in Sanscrit is పాదం pādam: in Hindustani pāo and in Telugu కాలు cālu: each of which words literally means a leg. Thus in Sanscrit సపాదలక్ష *sa-pāda-laxa* signifies a lac [లక్ష] and a quarter.

The mark for *two sixteenths*=is written thus ౽, and called పరక or *two annas.* Three annas ≡ is written ౾ and called ముప్విసం muvvīsam *i. e.* three visams. Two quarters, or, half, is ౺ called అర Three quarters is ౻ and called ముక్కాలు which is a contraction for మూడు three కాలు quarter.

The *anna* or sixteenth is used in various modes of reckoning, but whether regarding money, quantity, number, time, or distance, a *one-anna* or *half anna share* always bears the import already specified. Thus $\frac{1}{64}$ is called a *quarter-anna* Share.

On Softening Initials.

The letters క, చ, ట, త, ప when they stand at the beginning of words are liable to being softened into గ, జ, (or స) డ, ద, and

బ or వ. Thus తమ్ముడు tammudu is *a younger brother* but when combined with అన్న elder brother, the compound is అన్నదమ్ములు anna-dammulu *brothers*. In like manner తండ్రి tandri is *father*, but combined with తల్లి tal-li *mother*, it forms the word తలిదండ్రులు tali-dandrulu, *i. e.* parents. Thus చెల్లెలు chellelu is *a younger sister*, and acca is *an elder sister* but అక్కజెల్లెండ్లు acca-jellendlu is Sisters.

This change is denominated సరళాదేశం Saral-ādesam. It frequently occurs in Telugu poetry and (but rarely) is used in common prose. The few instances given above are in frequent use. In Welsh poetry as also in Irish, Gaelic, and other languages of the Celtic school the same principle occurs. It is wholly unknown to Sanscrit Etymology.

To accustom the reader to this principle I shall in this grammar write the hard and soft initials indiscriminately; particularly in the verb: where the auxiliar పడుట paduta *to fall*, is continually spelt బడుట baduta, which is the form we hourly use in speaking and writing.

In a few instances an initial consonant is dropped. Thus వేయుట veyuta *to cast*, వెర్రి verri, *foolish* నేను nenu (the pronoun I) నీవు nīvu *Thou* మేము memu *we* are spelt ఏయుట, ఎర్రి, ఏను, ఈవు, ఏము, ēyuta, erri, ēnu, īvu, ēmu. The pronoun నేను *I* can even become ఏ E′.

On lengthening final Vowels.

The three vowels అ ఇ ఉ when they are *final* are often lengthened. Thus అక్క *sister* in the vocative becomes అక్కా accā.

వెఱ్ఱి *fool* in the vocative becomes వెఱ్ఱీ. Again the final ు or ి is changed into ఆ to denote question. Thus వాడు *he* becomes వాడా He?

This will be more fully explained elsewhere. At present it is only requisite to point out that the final vowel is often lengthened (in the manner of emphasis) *without affecting the meaning.* This particularly happens in compound words. Thus అక్కచెల్లెండ్రు *Sisters,* is generally spelt అక్కాచెల్లెండ్లు.

In like manner కూడ *together* is generally spelt కూడా and the final ు in లోను becomes లోనూ *inside.* These forms are considered vulgar but are in daily use.

On Elision.

The final short vowels ి ౖ ు are liable to elision when followed by a word beginning with a vowel. Thus వాడు + ఎక్కడ vadu + eccada becomes వాడెక్కడ vad'eccada *where is he?* అది + ఎక్కడ adi + eccada, *where is it?* becomes అదెక్కడ ad'eccada, అన్న + ఎక్కడ anna + eccada may become అన్నెక్కడ ann'eccada, *where is his brother.*

But in speaking and writing Telugu we usually neglect this elision (which is denominated సంధి sandhi.) In this we are frequently misled by native teachers, who forget that rules binding *on poets* are needless to those who use the common language of conversation or correspondence. Accordingly they insist upon our using *elision and permutation* in ordinary Telugu: a pedantic refinement which we are obliged to lay aside when we commence to transact business in the language.

When driven to admit that they themselves depart from the principles they inculcate, they even will acknowledge themselves to speak erroneously. But in truth there is no error: there are merely two dialects, and when we write or converse we have no occasion to use the forms which are peculiar to poetry.

Even in the plain instances I have adduced, elision is

frequently neglected: and accordingly the words mentioned above are often written or pronounced thus వాడు + యెక్కడ vadu-yeccada, అదియెక్కడ adi-y-eccada, అన్నయెక్కడ anna-y-eccada.

The Sanscrit rules for elision and permutation are entirely different and as they are much used in Telugu *as regards Sanscrit phrases alone* they will be placed at the end of this Grammar for the use of those who have not learnt that part of Sanscrit Grammar.

On DRUTA words.

Grammarians have given the name ద్రుతం Drutam to the letter N when it is used to prevent elision.

In Greek grammar we frequently see N added to the dative plural or to some persons in the Verb and a similar interposition of N is common in Telugu.

Drutam denotes the N which has *no meaning*. The letter N has a meaning when it is the sign of the accusative, as బిడ్డ bidda, *a child,* accusative బిడ్డను; or the locative case, as ఇంటను intanu, *in the house;* or the verb; as పలికితిని palikitini *I spoke* పోయెను pōyenu *he went*. But when it has no meaning, and is merely inserted to prevent elision, (like *an* for *a* in English) it is called Drutam, (or, the Extra N,) and the words to which it may be grammatically attached are called ద్రుతప్రకృతిక druta-pracritica, or, Words of the N Class.

Examples:—అట్లానా atlā-n-ā? is it so. Here *atla,* ending in *a* is followed by *a* denoting interrogation. And between these two letters, N is inserted. అతనిచేతనడిగిరి atani-cheta-n-adigiri *They asked it of him.* Here *cheta, from,* ends in a vowel; and *adigiri* begins with a vowel; to prevent elision N is inserted because *cheta* is a word which (as will hereafter be shewn) is included in the *druta* class. Again రానేలేదు rā-n-ē-lēdu he really did not come. Here రా rā, is followed by the intensive *e,* and

to prevent elision N is inserted because రా rā the Infinitive is a *druta* word as will afterwards be shewn.

On CALA words.

There are particular words which are not allowed to add N *in this manner*, and these are called కళాశబ్దములు Cala-sabdamulu, or, *Cala* words. The earliest grammarians divided them into sixteen classes; whence they derive the name *cala* which signifies *one anna* or sixteenth.

All Nominative cases are included in this rule (excepting నేను I and తాను oneself) Thus వాఁడు+ఉండెను vādu+undenu, *he was*, may by elision become వాఁడుండెను vād'undenu; but not వాఁడునుండెను vadu-n-undenu.

Should however the N be inserted as here shewn, వాఁడునుండెను vadu-n-undenu would signify AND *he was;* because ను or న్ను (nu or nnu) may be the *conjunction.* Thus N *may* be inserted *if it has a meaning;* but cannot be inserted (as in the Greek words already noticed) for the purpose of preventing elision.

Further rules regarding Druta and Cala will be placed in another chapter: because they may be required by the advanced student, though unintelligible to the beginner.

The principles of Druta and Cala have been supposed peculiarly obscure: but we may observe that the Telugus even the most illiterate who never heard of the grammatical terms " Druta" and " Cala " find the distinction very easy. Hence we may fairly conclude that the difficulty has arisen from the mode in which the subject has been treated in grammars. There evidently are two parts of the subject: one is quite easy and has now been explained: the other being more refined can only be understood after we become acquainted with the Syntax and Prosody.

On Terminations in ఇఇ.

In all parts of speech words terminating in the vowel ఇ are subject to one uniform principle.

If the last syllable is ఇ and is affected by rule; (that is, if it is an inflection, an affix, such as the sign of the dative, or accusative, a tense or the participle) then both syllables must have the same vowel—Examples.

ఇంటి inflection of ఇల్లు a house.

dative ఇంటికి acc ఇంటిని.

వుండుట to be వుండితిని, or వుంటిని I was.

వుండితివి, వుంటివి thou wast వుంటిరి ye were.

వుండిరి they were.

Verbs of more than two syllables, and ending in ు ు that is, which have the vowel U in the two last syllables, change these into ి ి in the past participle. Examples.

పలుకు palucu *to speak* పలికి paliki *having spoken*

కరుగు carugu *to melt v. n.* కరిగి carigi having melted

అలుగు alugu *to be angry* అలిగి aligi being angry

అలయు *to be tired* అలిసి alisi being weary

జడియు *to fear* జడిసి zadisi being afraid.

Here we see that the two last vowels in each verb become ి ి in the past participle.

And the past tense, formed by adding affixes to the past participle, follows the same principle: for the same vowel ి is used in the one or two syllables which are added. Examples.

పలికితిని palikitini I spoke

పలికితివి ——— vi thou didst speak

పలికితిమి ——— mi we spoke

పలికిరి palikiri they spoke

Thus the same principle appears throughout. When a noun ends in ి the dative is కి and the accusative is ని Otherwise the

dative is కు and the acc. is ను.

And when the last vowel of a Tense is ి the one or the two preceding vowels, whether ా or ు, are likewise changed into ి. Otherwise the final vowel is ు, whether it be ను, వు, డు, దు, ము, రు, or వు according to the personal affix.

In the same manner the conjunction is either ను or ని according to the vowel. Thus వాడున్ను *and he,* మీరున్ను *and you.* But వారికి *to them* వారికిన్ని *and to them.* తమ్మునికి *to the younger brother* అన్నకు *to the elder brother.* And in adding the conjunction these form అన్నకున్నుతమ్మునికిన్ని *both to the elder and also to the younger brother.*

Thus numerous terminations in కు, ను, వు, ము, రు, according to circumstances are changed into కి, ని, వి, మి, and రి. In some instances the final syllable alters those which precede it: and elsewhere is altered by them.

The only two words excepted from this principle are నీవు thou and మీరు you; which form the dative in నీకు and మీకు.

ON THE NOUN.

THERE are two regular declensions of nouns: and a third which being irregular may conveniently be separated into various sorts. There are two numbers, singular and plural. The Latin cases will be found to embrace all the forms of the noun: and this arrangement is in many respects preferable to the native mode wherein Telugu grammarians have made fruitless efforts to mould the noun on the Sanscrit model.

In one respect the Sanscrit mode is preferable: as discriminating the Instrumental Ablative (By, with) from the Locative case " In."

Accordingly the cases found in Telugu are the Nominative, Genitive, Dative, Accusative, Vocative, Instrumental and Locative cases.

Sanscrit Grammarians, from whom Telugu authors borrow their rules, call the Accusative the ద్వితీయావిభక్తి Second case: the

Instrumental, they call the తృతీయావిభక్తి Third case The Genitive and Dative are included in షష్ఠి the Sixth case and the Locative is called సప్తమి the Seventh case. Singular is called ఏకవచనం and బహువచనం is plural.

The Genitive case, if it differs from the Nominative is often called the Inflexion: thus ఇంటి is the inflexion of ఇల్లు a house.

The Genitive case often uses యొక్క "of." Thus అతని పేరు and అతనియొక్క పేరు equally signify " his name."

The same sign is used in the plural. Thus తమ్ముల or తమ్ములయొక్క equally mean *of the brothers.*

The Dative as already pointed out adds కి to the Inflection if the inflection ends in ఇ. Thus N వాడు he, G. వాని his D. వానికి to him. But if the Infl. does not end in ఇ then the D. adds కు. Thus వాండ్లు They G వాండ్ల D వాండ్లకు To them.

In like manner the Accusative adds ని to words that end in ఇ and ను to other words. Thus పిల్లి a cat Acc. పిల్లిని. But in the plural N పిల్లులు cats Acc. పిల్లులను.

The Vocative usually adds ఆ broad ā to the Nominative. Thus తమ్ముడు brother, Voc. తమ్ముడా O brother! Nouns in ఇ make the voc: in the same vowel lengthened. Thus చెల్లి sister చెల్లీ Oh sister! In poetry the long vowel of the vocative is sometimes shortened, if the metre requires a short syllable.

The Instrumental and Locative cases are either formed by adding to the inflection the words చేత by, or, లో in; or, in the Irregular nouns are formed in a peculiar mode without these affixes.

Of, To, From &c. are in English called *prepositions* because they precede the noun ; but in Telugu they are *affixes* because they *follow* the noun.

First Declension.

The First Declension includes all those nouns that are masculine and end in DU ; as తమ్ముడు a younger brother; కొమారుడు a son; అల్లుడు a son-in-law; సేవకుడు a servant.

Many Sanscrit nouns are placed under this declension, udu being added. Thus బ్రాహ్మణ Brāmhana becomes బ్రాహ్మణుడు Brāmhan-udu వర్తక, a merchant వర్తకుడు; but poets are at liberty to use either form. In the Dictionary the Sanscrit form alone is generally introduced ; and if the reader does not find it under one form, he will discover it under the other.

Singular Nom. తమ్ముడు or తమ్ముండు, Gen. తమ్ముడి or తమ్ముని or తమ్ముడియొక్క or తమ్మునియొక్క Dat. తమ్ముడికి or తమ్మునికి or తమ్మునకు, Acc. తమ్ముని or తమ్ముడిని or తమ్ముణ్ని, Voc. తమ్ముడ or తమ్ముడా or ఓతమ్ముడ or ఓతమ్ముడా.

Plural Nom. తమ్ములు, తమ్ముల్, తమ్ముండ్లు, Gen. తమ్ముల, Dat. తమ్ములకు, తమ్ముండ్లకు, Acc. తమ్ముండ్ల, తమ్ముండ్లను, తమ్ముల, తమ్ములను, Voc. తమ్ముల, తమ్ములా, తమ్ములార, తమ్ములారా.

వాడు He, that man (pronoun) is thus declined. Singular Nom. వాడు, Gen. వాని or వాడి, his Dat. వానికి or వాడికి to him Acc. వాని or వాణ్ని him.

Plural N. వాండ్లు or వారు or వాండ్రు They. G.

వాండ్ల or వారి Their D. వాండ్లకు or వారికి to them : A. వాం డ్లను or వారిని them So also వీడు, This man వీండ్లు, వీరు, వీం(డ్రు These men.

ఒకడు *One, a person,* (masculine) singular N వొకడు or వొకండు G. వొకని, ఒకడి : D. వొకనికి, వొకడికి : A. వొకని, వొకణ్ని.

Plural *Persons, people, ones* N వొకరు, వొకం(డ్రు, G ఒకరి D వొకరికి, వొకర్లకు, A వొకరిని, So also గండడు, Plu. గండం(డ్రు N. బాలుడు singular as above. Plu. N. బాలురు The rest as above.

Some nouns derived from Sanscrit take various shapes in the nominative and accusative as will be exemplified in గురు a teacher or elder; and నరు a man.

Nom. గురు, గురువు, గురుడు, గురుండు—Genit. గురుని, గురుడి—Dative గురువునకు, గురునికి, గురునకు—Acc. గురు or గురువును or గురుని—Voc. ఓగురువా, గురుడ, గురుడా, గురుండా, గురు.

Pl. N గురులు, గురువులు, గురుల్, గురువుల్—Plu Voc. గురులారా.

నరుడు, a man, is thus declined. Nom. నరుడు, నరుండు—Gen. నరు, నరుని, నరుడి—Dat. నరునికి, నరుడికి—Acc. నరు, నరుని—Voc. ఓనరుడా, నరుడా, or నర.

Plural. N. నరులు or నరుల్ : G. నరుల— : D. నరులకు— : A. నరులను— : V. నరులారా.

The nouns that are derived from Sanscrit, as బ్రాహ్మణుడు,

గురుడు, భాస్కరుడు, కృష్ణుడు, (these two are proper names) may form the Vocative by dropping UDU and adding ఆ thus భాస్కరా, కృష్ణా &c.

The cases are, the Nominative, the Genitive (of,) the Dative (to or for) the Accusative and the Vocative. In this declension there is no ablative form: the ablative consists of the affixes తో *with* చేత *by*, యందు *in &c.* which are added to the Inflexion. Thus తమ్మునివల్ల *by a brother,* తమ్మునియందు *on a brother &c.*

Second Declension.

This contains *neuter* nouns which terminate the nominative in ం or ము, that is M. The Genitive may be formed in పు.

Example గుఱ్ఱం a horse

Sing. N. గుఱ్ఱం or గుఱ్ఱము G గుఱ్ఱపు or గుఱ్ఱము యొక్క Dat. గుఱ్ఱమునకు, గుఱ్ఱానకు, గుఱ్ఱానికి Acc. గుఱ్ఱమును, గుఱ్ఱాన్ని, or గుఱ్ఱం Voc. ఓగుఱ్ఱమా, హోగుఱ్ఱం, Instr: గుఱ్ఱమున, గుఱ్ఱాన: Loc. గుఱ్ఱమందు, గుఱ్ఱమునందు, Plu: Nom. గుఱ్ఱములు or—ములే or గురాలు or గురాలే G. గుఱ్ఱముల or గుఱ్ఱాల D గుఱ్ఱములకు, or, గుఱ్ఱాలకు Acc. గుఱ్ఱముల+ను or గుఱ్ఱాల+ను Voc. గుఱ్ఱములారా Ins. Loc. గుఱ్ఱములనందు.

Note ; the mark + denotes that the affix ను is added or dropped at pleasure.

In poems some other forms are found which are merely deviations in spelling. viz. N గుఱ్ఱమ్ము, గుఱ్ఱంబు, &c. and the rest of the cases have the same *terminations* as are shewn above, the deviation being in

the second syllable.

In like manner are declined రాజ్యం a realm, ముత్యం a pearl and many other words borrowed from sanscrit.

The second form exhibited above, inserts ంబు as గుర్రంబు. This form is only used in poetry where the metre requires a syllable, otherwise short, to be made long: for *gur-ramu* being a dactyl *gur-ram-bu* lengthens the second syllable. Even the last syllable of the genitive పు can be changed into పుం if the metre requires the change. Thus in the Vasu Charitra 2. 64 జవ్వనపుంబెనుకాక the fever of youth; elsewhere పటికంపుంగోడ a wall of crystal. In such instances grammarians look upon the genitive as an epithet: this will be explained in further remarks on *Druta* words.

The final vowel of the nominative singular is dropped in common talking and writing. Thus గుర్రము becomes గుర్రం. But in poetry such abbreviation is not admissible.

In the *dictionary* such words are written with ం not ము. In poetry the termination ము is used but it rarely occurs (in this declension) in the colloquial Telugu.

In the rules regarding Conjunctions it will be seen that the acc : sing : by adding the conjunction becomes గుర్రాన్ని or గుర్రమునున్ను.

The form గుర్రానికి for గుర్రమునకు is considered vulgar: and so in the ablative form దేశాన *(in the country,* from దేశం country) yet we meet with these expressions even in poems. Thus our English poets, even Pope and Milton, use expressions or forms which modern taste condemns.

Third Declension.

The Third declension includes all nouns that have *no inflection.* And also those which have an *irregular* inflection.

Thus అన్న *elder brother* అక్క *elder sister* బిడ్డ *child,* తల్లి *mother* తండ్రి *father* use the nominative form in the Genitive: which however has the liberty of adding యొక్క. Thus తండ్రిపేరు or తండ్రియొక్కపేరు *his father's name.*

A few words, as తేరు (a car wherein an idol is dragged) make the G. in ి as తేరి. And in like manner some *affixes* as మీఁద *above,* కింద *under* become adjectives by changing ు into ి thus మీఁదిమాఁట the next word (literally the upper word) కిందిమాఁట the preceding word: literally the under word.

The cases in this declension are formed by adding the usual affixes to the Nom: or to the Infl. The sing Acc: and Locative are generally alike.

But words in ి form the plural in U L U. Thus తండ్రి father తండ్రులు fathers.

Examples 1. పులి a tiger.

N G పులి—D పులికి—A పులిని—Plu పులులు—G పులుల or పులులయొక్క—D పులులకు—A పులులను

2 చెవి the ear.—N G చెవి—D చెవికి—A చెవిని—L చెవిని Plu చెవులు—G చెవుల—D చెవులకు—A చెవులను

3 తల్లి a mother NG తల్లి—D తల్లికి—A తల్లిని—Plu N తల్లులు —G తల్లుల—D తల్లులకు—A తల్లులను—V తల్లులారా

Nearly all foreign words that are introduced into the language whether Hindustani, English, or Sanscrit, are looked upon as indeclinable and accordingly fall under this class. Examples నవుకరు naucar *a servant* నవుకరీ naukirī *service,* మేజా a table, లైను lainu (the English word *line*) బుక్కు a book కవుచి a couch, also (Sanscrit words) మనిషి man; స్త్రీ, woman; శ్రీ fortune; కా the

letter K, బా the letter B &c. plurals, స్త్రీలు, శ్రీలు, కాలు, బాలు &c. are the plurals.

Minor numerals also; as అయిదు 5, యెనిమిది, 8, తొమ్మిది 9, పది, 10, పందొమ్మిది, 19, యిరువై 20 &c. &c. Also all major numerals that end in మంది.

Those major numerals which end in U as నలుగురు form the Inflection in ఇ as above shewn: Thus నలుగురికి to the four men.

Those verbal nouns that end in ట as వ్రాయుట writing &c.

Nouns that end in ఇ, as already remarked form the plural in ULU. The following additional examples will illustrate this. Nouns that have IMI & IVI in the two last syllables change these into Umulu and Uvulu in the nom. plu: and in the acc. plu. they change ULU into ALA. That is, the penultimate syllable is made like the final one. It will be observed that these form the Ablative or Locative case like the accusative singular.

Nom: Gen.		*Dative.*	*Acc: and Loc.*	*Nom. Plur.*	*Infl.*
నేర్పరి	*a wit*	నేర్పరికి	నేర్పరిని	నేర్పరులు	ల
బలిమి	*strength*	బలిమికి	బలిమిని	బలుములు	ల
మోహిని	*a fairy*	మోహినికి	మోహినిని	మోహినులు	ల
కలిమి	*wealth*	కలిమికి	కలిమిని	కలుములు	ల
ఋషి	*a sage*	ఋషికి	ఋషిని	ఋషులు	ల
గిరి	*a hill*	గిరికి	గిరిని	గిరులు	ల
మనిషి	*a man*	మనిషికి	మనిషిని	మనుష్యులు	ల
చెలిమి	*love*	చెలిమికి	చెలిమిని	చెలుములు	ల
పెదివి	*a lip*	పెదివికి	పెదివిని	పెదివెలు	ల

On Irregular Nouns. Class 1st.

All the irregular nouns are primitive Telugu words borrowed from no foreign source and they proceed on principles peculiar to

the language, so remarkable that they alone furnish a sufficient proof that the language is entirely original.

Although considered as Irregular, these nouns evidently form the cases on certain principles which I will endeavour to render apparent by classing together such as proceed on one mode.

The Plural Inflection changes the final U of the Nominative into A. To which the Dative adds కు and the Acc. adds ను The Singular Dative adds కి to the Inflection.

As these cases are uniform they will be superfluous in many of the following statements, and therefore will be omitted. The meanings are given *under* each word.

The Instrumental and Locative cases singular usually change the final (ఇ) of the Inflection into A. But these two cases are very generally laid aside, and instead of them the Inflection is used, to which the signs చేత *by* and లో *in* are added both in the singular and in the plural. The Nom. Sing. is often used instead of the Acc. and Gen. forms. The Pl. Infl. changes the Nom. LU into LA.

Some (mahat) masculine and feminine numerals are formed in the same manner except as regards the ablative.

N.	G.	Acc.	Ins. & Loc.	Plu.
రాయి, a stone	రాతి,	రాయిని or రాతిని	రాత,	రాళ్లు
గొయ్యి, a pit	గోతి,	గోతిని,	గోత	గోతులు
పెరడు, an area, or yard in a house	పెరటి,	పెరటిని,	పెరట,	పెరళ్లు
పేరు, a name	పేరి, or పేరిటి,	పేరును, or పేరిని,	పేరట, or పేర,	పేరులు, పేర్లు or పేళ్లు
తాడు, a cord	తాటి,	తాడును,	తాట,	తాళ్లు.

చావిడి, చావిటి చావిటిని, చావిట } చావిళ్లు
a lodge or *choultry*. or చావిట్లో }

నోరు, నోటి, నోరును, నోర, } నోళ్లు
mouth or నోరి or నోట
or నోట్లో }

బయలు, బైటి, బైటిని, బైట, బయళ్లు
the outside or బయలును

రోలు, రోటి, రోటను, } రోట, } రోళ్లు
a mortar or రోటిని } or రోల
or రోట్లో }

కాలు, కాలి, కాలిని, కాల, కాళ్లు
the leg

కేలు, కేలి, కేలిని, కేల, కేళ్లు
the hand (a poetical word)

వేలు, వేలి, వేలిని, వేల, వేళ్లు.
a finger

ఊరు, ఊరి, ఊరిని, ఊర, } ఊళ్లు.
a town or ఊర్లో }

The following have no Infl :—that is, they use the Nom. Sing for the Gen. The Acc : Ins : and Loc : are alike.

N G.	A. I. L.	Plu.	
పొడి,	పొడిని,	పొళ్లు	powder
వేరు,	వేరిని,	వేళ్లు	a root
మొసలి,	మొసలిని,	మొసళ్లు	a crocodile

Some are more irregular. Thus చెల్లెలు a younger sister :—

N.	G.	AL.	P.
చెల్లెలు,	చెల్లెలి,	చెల్లెలిని,	చెల్లెళ్లు.

Some *neuter* Numerals are declined in the same manner.

నూరు, a hundred	నూటి,	నూటిని,	నూట or నూరింట	నూరు
రెండు, two	రెంటి,	రెంటిని,	రెంట or రెండింట	రెండ్లు
మూడు, three	మూటి,	మూటిని,	మూట or మూడింట,	మూడ్లు
యెనిమిది, eight	యెనిమిది,	యెనిమిదిటిని,	యెనిమిదింట,	యెనుమదులు

In like manner are declined some Masc: and Fem: numerals:—

N.	G.	D.	A. I. L.
2 ఇద్దరు or ఇరువురు	ఇద్దరి	ఇద్దరికి	ఇద్దరిని
3 ముగ్గురు or మువ్వురు	ముగ్గిరి	ముగ్గురికి	ముగ్గురిని
4 నలుగురు	నలుగురి	నలుగురికి	నలుగురిని

5 అయిదుగురు in the same manner are declined the remaining numerals (m. f.) that end in గురు viz అయిదుగురు 5; ఆరుగురు 6; యేడుగురు 7; and those compounded with *ten*: viz: పదముగ్గురు 13; పధ్నలుగురు 14; పధారుగురు 16; పధేడుగురు 17.

Nouns of three syllables that have ి in the last two, change ి into ు in both places in the plural.

N. G.	D.	A. I. L.	Plu.	
కలిమి	కలిమికి	కలిమిని	కలుములు	Wealth
బలిమి	——కి	——ని	బలుములు	Strength
అలివి	——కి	——ని	అలవులు	Power

N. G.	D.	A. I. L.	Plu.	
చెలిమి	——కి	——ని	చెలుములు	friendship
పొలికి	——కి	——ని	పొలుకులు	a fire place
కొరివి	——కి	——ని	కొరువులు	a torch
పెనిమిటి	——కి	——ని	పెనిమిటులు	husband

CLASS 2nd. Forming the infl. in టి or ంటి and the plural in ండ్లు ndlu. The accusative singular is formed by adding ని NI to the Inflection.

N.	G.	Ins. & Loc.	Plu.	
ఇల్లు	ఇంటి	ఇంట	ఇండ్లు	house
ఒళ్లు	ఒంటి	ఒంట	ఒండ్లులు	body
విల్లు	వింటి	వింట	విండ్లు or విల్లులు	bow
కన్ను	కంటి	కంట	కండ్లు or కన్నులు	eye
రోకలి	రోకటి	రోకట	రోకండ్లు	mortar
చన్ను	చంటి	చంట	చండ్లు or చన్నులు	breast
వాకిలి	వాకిటి	వాకిట	వాకిండ్లు or వాకిళ్లు	door

The word కౌగిలి an embrace, admits of a variety of forms, to suit the metre. The initial K is also softened and becomes G.

కౌంగిలి కౌంగిటి కౌంగిట కౌంగిండ్లు or కౌగిళ్లు

గౌంగిలి గౌంగిటి గౌంగిట గౌంగిండ్లు or గౌగిళ్లు

కవుంగిలి కవుంగిటి కవుంగిట కవుంగిండ్లు or కవుగిళ్లు

Even some adverbs can be declined as irregular nouns, but will be explained under syntax as they are in principle different from nouns.

Some proper names of places, being compounded of nouns fall

under this class as ఒరగల్లు ఒరగంటి Thus ఒరగంటికి యెంత దూరం How far from Orangallu.

CLASS 3rd. Forming the Infl. by changing the final vowel into ఇ and *dropping* Nu in the plural, as shewn in these examples. These have no Ins. or Loc. forms.

N.		G.	A.	Plu.
చేను	a field	చేని	చేనును or చేనిని	చేనులు, చేలు
పేను	a louse	పేను	పేనును or పేనుని	పేలు
మీను	a fish	మీని	మీనును	మీలు
మాను	a tree	మాని	మానును or మానుని	మానులు or మాకులు

The following nouns are yet more irregular; and others unnoticed here will be defined in the dictionary.

N.		G.	A.	Plu.
ఆవు	a cow	ఆ or ఆవు	ఆవును	ఆవులు or ఆలు
లేడి	an antelope	లేటి	లేడిని	లేండ్లు or లెళ్లు

The word పాలు milk, has no singular: Some other words have no singular, as names of grain Thus పెసలు.

Some form the plural, like the 2nd. declension in రు *ru* or ండ్రు *ndru.*

Nom.		G.	A.	Plu.
గొడ్డలి	an axe	గొడ్డంటి	గొడ్డంటిని or గొడ్డలిని	గొడ్డళ్లు
ఆలు	a wife	ఆలి	ఆలిని	ఆండ్రు or ఆండ్లు
కోడలు	a daughter in law	కోడలి	కోడలిని	కోడండ్రు or కోడండ్లు
అల్లుడు,		అల్లుడి,	అల్లుడిని or అల్లుణ్ని	అల్లుండు or అల్లుళ్లు

Nom.	G.	A.	Plu.
వియ్యపురాలు,	వియ్యపురాలి,	వియ్యపురాలను,	వియ్యపురాళ్లు,
		or వియ్యపురాలిని	or వియ్యపవాండ్రు.

The sunna ం is in some words inserted at pleasure, as has been exemplified in కౌఁగిలి an embrace: which likewise is allowed to change the initial. The forms are thus numerous on account of the liberty of altering the initial and inserting sunna. These changes take place in all the cases in each number but the terminations are simple.

ON COMPOUND NOUNS.

When two nouns are compounded as *a row of teeth, a pair of eyes, a string of pearls,* we use " of "—but the Telugus use the nominative singular. Thus కను+గవ Eye-pair ; i e a pair of eyes. Such combinations are called samasa సమాస.

When two Telugu nouns are compounded into one, as కను+గవ canu-gava, a pair of eyes, the first often drops its final vowel even though the second should begin with a consonant. Thus కను+పాప (literally, eye-child) the pupil of the eye, becomes కన్పాప. And కను+గవ becomes కన్గవ This will be more fully explained elsewhere.

ON PRONOUNS.

Some pronouns are declined as regular nouns. Thus అతడు and వాడు (each meaning *He)* are nouns of the second declension, but are irregular in the plural, Others are, (as in other languages) irregular throughout.

The first person (I, myself) has two modes of forming the plural: viz మేము, We; and మనము thou-and-I; or, You and we; for this includes the person addressed.

Singular నేను I;—G నా, నాదు, నాది my.—D. నాకు to me;—A నన్ను, నన me.—Plu మేము or ఏము we.—G. మా, మాదు, మాది our.—D మాకు to us.—A. మమ్ము, or మమ్మును, or మము, or మమ్ముల or మమ్ములను us.

The other form, which may be called the dual, runs thus.

N. మనము we.—G మన, మనదు, మనది, our;—D. మనకు to us. A. మనమున, మనల, and మనముల, us.

The Ins. and Loc. cases are compound, as నాయందు in me మాచేత by us.

Pronoun of the Second Person.

N, నీవు or యీవు (in poetry) Thou.—G. నీదు, నీది, or, నీ, thy.—D. నీకు to thee. A నిన్ను or నిను, thee.

Plu. N. మీరు or మీరలు You.—G. మీ, మీదు, or (in poetry) మీరల Your.—D. మీకు. A. మిమ్ము, మిమ్మున, మిమ్ముల &c మిము. You.

On the Pronouns of the Third Person.

Pronouns of the third person are of three classes; denoted by a difference in the *first* syllable. Hence are derived several other words, as అక్కడ accada, there, ఇక్కడ iccada *here*, and ఎక్కడ eccada *where*. It will be observed that these differ in the *first* syllable alone.

And the first syllable is borrowed from the Article. For అ denotes That; యీ this; and యే, which. Thus అచెట్టు that tree; యీచెట్టు this tree; and యేచెట్టు which tree. Hence originate the following words, some of which deviate in some degree but still the principle is preserved.

అతడు or వాడు, or అతగాడు He, that man; యితడు, వీడు, యితగాడు, He, this man; యెవడు or యెవ్వడు who, which man. అది She, it, యిది She, it, ఏది which.

In English we cannot conveniently draw such distinctions because, as here shewn, we use the same pronoun in various senses.

ఆవిడె, ఆమె, ఆపె she, that lady; యీమె, యీపె, యీవిడె she, this lady.

ఆయన he, his honour, యియ్యన, or యీయన,he,this personage.

అట్టి it, that, యిట్టి it, this యెట్టి or యే, which ?

అప్పుడు then యిప్పుడు now యెప్పుడు when.

అన్ని so many యిన్ని so many as these కొన్ని some.

అందు there యిందు here యెందు where.

అందుకు thereto యిందుకు hereto యెందుకు whereto.

అందులో therein యిందులో herein యెందులో wherein.

అందుచేత thereby యిందుచేత hereby యెందుచేత whereby.

అందుమీద thereon యిందుమీద hereon యెందుమీద whereupon.

అటువంటి such as that యిటువంటి such as this (talis) యెటువంటి (qualis) what sort.

అట్లా so, in that manner యిట్లా so, in this manner, యెట్లా how.

By prefixing కొ (the sign of uncertainty) "*some*", a fourth form is given; but occurs only in about six words. Thus

అంత so much, all that యింత thus much, all this యెంత how large, how much: కొంత some.

అన్ని so many all those (neuter) యెన్ని so many, all these యిన్ని how many, కొన్ని some.

అందరు All those, so many (Masc. and Fem.) యిందరు all these, so many, యెందరు how many, కొందరు some.

అంతమంది, యింతమంది, యెంతమంది, కొంతమంది (the same as above, some &c.)

అందాక so far, యిందాక as far as this యెందాక how far, కొంతదాక for some distance.

అందూరం all the way, so far, యిందూరం all this distance యెంతదూరం how far కొంతదూరం for some way.

Herein we perceive that the initial of each word is subject to alteration, but the *terminations* are uniform. Thus యితడు or వీడు *this man* and అతడు, or వాడు *that man* and యెవ్వడు *who, what man,* are all declined on the same plan; and (in the singular) are nouns of the first declension.

Declension of Pronouns of the Third Person.

N. వాడు, He, that man: వీడు, he, this man. G వాని, or వాడి, వీని and వీడి, his;—D వానికి and వీనికి, వాడికి and వీడికి, Acc. వాని, వాణ్ణి, and, వీని, వీణ్ణి, Plu. Nom. వారు, వారలు, వాండ్లు and వీరు, వీర్లు, and వీండ్లు, G. వారి, వారల, వాండ్ల, and వీరి, వీరల, వీండ్ల D వారికి, వారలకు, వాండ్లకు and వీరికి, వీర్లకు and వీండ్లకు, A వారిని, వారలను, వాండ్లను, and వీరిని, వీరలను, వీండ్లను.

In these plurals, the forms which have R as వారు, వారి &c. are honorific, and those which have *ndlu,* as వీండ్లు are the contrary. Thus వారు denotes *His honour, his lordship* and వాండ్లు denotes *those fellows, those people.*

అతడు he, that man, యితడు this man are declined in the same manner. G. అతని D.—తనికి, Ac.—తని,—తణ్ని. The plural is borrowed from that of వాడు and వీడు—viz. వారు and వీరు.

ఎవడు or ఎవ్వడు who, (Masc.) is declined in the same manner: herein the letter V is doubled at pleasure. G, ఎవని, D, ఎవనికి, A ఎవని, Pl. N, ఎవరు, ఎవ్వారు, ఎవ్వండ్లు. G. ఎవరి, ఎవ్వరి. D ఎవరికి, ఎవ్వరికి. A. ఎవరిని, ఎవ్వరిని.

Of this the Feminine Singular form is; N. ఎవతె, or, ఏది. GA. ఏదాని, D ఏదానికి. The Plural is the same as in the Masculine.

The Neuter form is ఏది, or ఎద్ది, or ఏమి which. G. ఏదాని, ఎద్దాని, దేని. D. ఏదానికి, దేనికి, ఏమిటికి, A. ఏదాని, దేని, ఏమిటిని, Plural. N. ఏవి. G ఏటి, ఏవాటి. D. ఏటికి. A. ఏటిని.

When the *long* initial Vowel is *shortened,* the next Consonant is doubled, as here shewn. From వాడు, *he,* is formed ఏవాడు what man: by contraction ఎవ్వడు who, so in the Feminine, ఏది ēdi becomes ఎద్ది ĕddi.

The Pronouns ఆది that, యిది this, ఏది which, are minor in the Singular, being either Feminine or Neuter. (In Latin these would be translated thus ఆది Illa, vel Illud; యిది Hæc vel hoc; ఏది quæ, vel quod.)

Fem. and Neut. Sing. N. అది, యిది, ఏది. G దాని of that దీని, of this ఏదాని, ఎద్దాని, or దేని, of which. D the same with the addition of కి. A. దాని, దీని, దేని. Ins. దాన, దీన, ఏదాన, దేన or, దానిచేత, దీనిచేత, ఏదానిచేత, దేనిచేత,

Loc. దాన, దీన, యేదాన; or దానిలో, దాంట్లో, దీనిలో దీంట్లో, and యేదాంట్లో, Or, is formed by adding చేత, by యందు in, వల్ల through, to the Infl. Plural, వాండ్లు, వీండ్లు, వారు, యెవరు, యెవళ్లు.

The Plural Fem. is యెవ్వరు already explained. The Neuter Plurals are the following.

N. అవి, those things యివి these things, యేవి which things. G. వాటి, వీటి, ఏవాటి. D వాటికి, or వాట్లకు, వీటికి, or వీట్లకు, యేవాటికి, or, యేవాట్లకు. A వాటిని, or వాని, వీటిని, or వీని, యేవాటిని, or, యేవాని.

From these Pronouns are formed many Nouns which are declined in the same manner. Thus చిన్నవాడు a boy, son, descendant, young man, చిన్నది a girl, a young woman. పెద్దవాడు an old man, పెద్దది an old woman. వొకడు One, Masc. వొకతె one, Fem (or వొకతెః) of which the G. forms are వొకవాని Masc: and వొకదాని f. n.

The word తా, or తాను, *self*, is m f n, in the Sing. but only (major) m f in the Plu. It is translated, He, She, It, They, You.

Sing N. తా or తాను. G. తన, తనదు Own, proper, D. తనకు. A. తన్ను, తను. Plu. (m f) N. తాము, తమరు, తారు. G. తమ తమరి, D. తమకు, తమరికి, A. తమను, తమరిని, తము, తమ్ము, తమ్మును.

This Masc. Plu. is used (like āp in Hindustani) for *your honour*, a respectful mode of address. Thus తమయింటికి to your honour's house.

The following Pronouns (singular) have no inflection; and thus

they belong to the third declension. ఆయన his honour, that person. ఇయ్యన, యీయన He, this person, this gentleman. In like manner ఆమె, ఆపె, యీమె, యీపె, ఆబిడె, యీబిడె, ఆవిడె are words for she, her ladyship: wherein as usual the words beginning with ఆ denote *That* and those beginning with యీ denote *this* person.

From అది the following words are formed. N. నాది mine, మాది or మనది ours, నీది thine, మీది your, వారిది or వాండ్లది theirs, అతనిది his. And these are declined like అది. Thus G నాదాని, మీదాని &c. D. నాదానికి, వారిదానికి &c. Plural. నావి, మావి &c. &c. which are *neuter* Plurals. the m. f. Plurals being as usual మావారు, మీవారు &c.

The same word అది may be added to any inflection: as తమ్మునిది the one belonging to my brother యీగుర్రములుమా తమ్మునివి these horses [are] those [belonging] to my brother: Or; they are my brother's horses.

Adverbial Declension.

Some adverbs and other parts of speech are capable of declension as *defective* Nouns. Thus మీద above కింద beneath లో within are properly mere Adverbs, and though they have no Nominative they have a Genitive, and sometimes other cases. But it will be perceived that in translation these cases become other parts of speech.

Thus మీద is *above:* but the Infl. as మీది *of above* denotes that which is above, viz. upper, or next. And the Dative, మీదికి *to* up, can only be translated upwards.

1. మీద or మీదుగా, Adv: *above* G. మీది, Adj. *Next, following, upper,* D. మీదికి Adv. up *upwards.*

క్రింద or క్రిందుగా Adv. *beneath*, G. క్రింది, Adj. *Last, undermost*. D. క్రిందికి Adv. *downwards*, down.

When these two Adverbs are *united* into a phrase, a *plural* form is used: thus క్రిందామీదులు *up and down*.

2. ముందు, or ముందర, or ముందుగా, Adv. *In front*. G. ముందటి, ముందరి, Adj. Fore, *fronting*. D. ముందరికి, ముందటికి, Adv. *Forwards*.

వెనక, or వెనకగా, Adv. *Behind*, G. వెనకటి, or వెనకి, Adj. *Hinder, back*. D. వెనకటికి, వెనకకు, Adv. *backwards*.

When these are united, (with the Plural affix) వెనకముందులు, or ముందువెనకలు means *fore and aft;* backwards and forwards.

3. తొల్త, Adv. *At first*. G. తొలటి, or తొంటి Adj. *First*, earliest. మొదటి, Adj. First; మొదట, Adv. *at* first; కడాపట, Adv. *At last*. G కడాపటి, Adj. *final*.

4. అవతల, ఆవల, అవ్వల. Adv. *Thither, Beyond;* G.—లి Adj *further;* D.—లకు. Adv. *Off* ఇవతల, యీవల, యివ్వల. Adv. *Hither;* G.—లి, Adj, *nearer;* D.—లకు. Adv. *This way*.

5. తొఁగడ, Adv. *formerly*, G. తొఁగడి, Adj. *Former*.

మీదట. Adv. *afterwards*, G. మీదటి Adj. *Next*, Hence are derived ఆమీదట *afterwards*, and అంతట *afterwards:* whence comes అంతటి *next*.

6. దగ్గర or దగ్గర, Adv. *Near, by*, or, వద్ద, *near, by;* G. దగ్గరి or వద్ది, Adj. which is near, adjoining, neighbouring. D. దగ్గరికి, or వద్దికి, Adv. *To, Up to, close to*.

దవ్వు Adv. *Afar*. G. *(the same)* దవ్వు Adj. *distant;* D. దవ్వుకు, Adv: *away*.

7. లో, లోపల, లోగా, Adv. *In, inside, within,* G. లోని, లోటి, Adj. *Inner* D. లోనికి, లోకి, లోనుకు, Adv. *inwards in.*

Note: లోకి deviates from the rule regarding terminations in ఇకి. The reason is that it is a mere abbreviation for లోనికి.

బయలు, బైలు, n s *The outside,* బైట, Adv. (Locat. case) *outside;* G. బైటి Adj. *Exterior outer;* D. బైటికి, Adv. *out outwards.*

8. కడ, కాడ, Adv. *Near,* by, *with*; G. కడి, కాడి, Adj. *Near,* D. కడికి, కాడికి, కడకు, కాడకు, Adv. *To, up to.*

9. డాపల, Adv. *Inner, on the left hand,* G. డాపలి Adj. *Inner that which is on the left hand* D. డాపలికి Adv. *Inwards.*

వెలపల or వలపల Adv. *Outwards on the right hand;* G. వెలపలి, వెలపటి, Adj. *Outer;* D. వెలపలికి. వలపలికి. *Outwards.*

10. అంతట, Adv. afterwards, G. అంతటి, Adj. Such, ఇంతట, Adv. hereafter, henceforwards. ఇంతటి, Adj. such.

From ఆ *that* ఈ *this* and ఏ *which,* are formed several other compounds which are declined in the same manner, by changing the final A into ఇ. Thus.

11. అక్కడ. Adv. *There,* G. అక్కడి Adj. *Of that place* or *country.* D. అక్కడికి *to that place* thither *thereto.*

12. ఇక్కడ Adv. Here, G. ఇక్కడి *of this place,* D. ఇక్కడికి *to this place* hither.

13. ఎక్కడ Adv. where, G. ఎక్కడి of what place, D. ఎక్కడికి to what place, whither.

14. In like manner అచ్చట there, ఇచ్చట here, ఎచ్చట where, form the G. in—టి, devoting of *of that place, of this place,* and of what place.

15. And అప్పుడు *then*, యిప్పుడు *now*, యెప్పుడు *when* form, G. అప్పటి, యిప్పటి, యెప్పటి (as యిప్పటిపని the present occupation. అప్పటివాండ్లు the people of that day.) And the Datives are అప్పటికి, యిప్పటికి, యెప్పటికి. Hence is derived అయినప్పటికిన్ని as, లేనప్పటికిన్ని although they were not.

16. The defective pronoun అందు (literally *there*) which, is used in forming a noun (called in Latin a gerund) is added to participles. Thus D. పోయినందుకు, for going, L. పోయినందున in or by going.

17. And may even take a plural form, as పోకలందులకు for going.

It may be used in the acc. as అతడు పోయినందున గురించి regarding his departure.

In the Loc. or Ins. thus :—సహాయం లేనందున for want of assistance. అది తెలిసినందున by knowing this. తెలియనందున ignorantly.

18. Even some Sanscrit adverbs are in Telugu capable of Inflection : thus ప్రస్తుతం at present. G. ప్రస్తుతపు, ప్రస్తుతంపు, adj. Present, existing. D. ప్రస్తుతమునకు, ప్రస్తుతానికి for the present. L. ప్రస్తుతమందు, ప్రస్తుతంబున at present.

ON THE ADJECTIVE.

The Telugu adjective, like that used in English is devoid of number, gender and case. These are supplied by affixes. There are no comparative or superlative forms : and some of these, as regards Sanscrit words, are borrowed from Sanscrit, as the English words prior, superior, anterior, inferior, or, supreme, extreme and the like are borrowed from Latin. The remaining particulars regarding Adjectives appertain to Syntax.

ON THE VERB.

1. The ancient Telugu Grammarians have distinguished three conjugations of Verbs. The *second* contains such as terminate in యు yu : the *third* such as end in చు çu ; and the *first* Conjugation embraces all the rest, together with the various auxiliaries.

2. Accordingly పడు, *fall,* ఉండు *be,* పలుకు *speak,* పెట్టు *place,* are Verbs of the first Conjugation.

చేయు do, వేయు cast, పోయు pour, వ్రాయు write, belong to the second.

తెప్పించు *obtain,* దీవించు *bless,* వ్రాయించు *cause to be written,* with తెచ్చు *bring,* చచ్చు *die* &c. belong to the third.

3. The Infinitive sign is ట which being added, forms పడుట to fall, ఉండుట to be, తెచ్చుట *to bring,* చచ్చుట *to die,* &c. and accordingly this is the form used in the dictionary.

4. Some grammarians speaking more strictly, divide Verbs so that the root ends in a silent Consonant, and UTA is added as the Infinitive sign. Accordingly the verbs given above are *pad-uta, und-uta, paluk-uta, pett-uta, chey-uta, vey-uta, poy-uta, vray-uta, tepping-uta,* dīvinç-uta, vrayinç-uta, teçç-uta, çaçç-uta. The utility of such a distinction will be afterwards seen.

5. All verbs having thus a *former* part (the root) and a *latter* portion (the termination) the former part varies in each Conjugation; but the *latter* part, which varies *according to the person,* is uniform throughout all Verbs in all the voices.

6. The principal personal affixes are borrowed from the Pronoun. Thus because నేను nenu, I, ends in ను, *nu,* the word *I go* పోతున్నాను potunnanu ends in the same syllable.

7. For the sake of brevity we may mark the three persons as 1. 2. 3. And P|| will be used for the word *participle.*

8. The genders are sometimes discriminated by the termination. In the following example the 3rd. person is divided into two forms: because the feminine is in the singular classed as neuter (minor) but in the plural is (major) in the masculine form.

9. So uniform are *all* Verbs in this respect that one model suffices for the whole language. The principles of the *terminations* are simple enough.

1.	నేను	I,	ఉన్నాను,	Ne*nu* unnā*nu,*	I am,
2.	నీవు	thou	ఉన్నావు,	ni*vu* unnā*vu,*	thou art,

* *

3 (m.) వాడు he	ఉన్నాడు	vā*du* unnā*du*,	he is,
3 (f. n.) అది she, it,	ఉన్నది	a*di* unna*di*,	she is,
Plu. 1. మేము we	ఉన్నాము	me*mu* unna*mu*,	We are,
2 మీరు you	ఉన్నారు	mī*ru* unna*ru*,	you are,
3 (m. f.) వారు they	ఉన్నారు	vā*ru* una*ru*,	they are,
3 (n.) అవి they	ఉన్నవి	*avi* unna*vi*	they are.

10. There are properly only two VOICES: the Affirmative and Negative. The Passive voice is compounded with పడుట to fall, the middle voice with కొనుట to take, and the causal voice inserts ఇంచు inçu. But all the terminations continue unchanged.

11. The Affirmative and Negative voices differ from one another *chiefly* in the *vowel.* The Negative substitutes A for the vowel U in the following instances; in the Aorist of the verb పలుకుట to speak.

	Affirmative	Aorist.		Negative	Aorist.
1	పలుకుదును	I speak		పలకను	I speak not
2	పలుకుదువు	thou speakest		పలకవు	thou speakest not
3 (m. f. n.)	పలుకును	he speaks	3. (m.)	పలకడు	he speaks not.
			3 (f. n.)	పలకదు	she, it &c. not.
1	పలుకుదుము	we &c.		పలకము	we speak not
2	పలుకుదురు	ye		పలకరు	ye &c. not
3 (m. f.)	పలుకుదురు	they,		పలకరు	they &c. not
3 (n.)	పలుకును			పలకవు	they &c. not.

12. The tenses of the verb are Present, Aorist, Past, and Future: with the Imperative.

13. The present and past tenses have various forms, as I go, I am going: I went I did go. In English the different forms give different senses: but in Telugu both forms convey the same sense.

14. Compound tenses are formed (as in English) by combining an auxiliary verb with a participle as I am + going: I was + speaking.

15. In the rules for spelling,the principle of *softening* initials has been explained. And in the verb we shall frequently use the *altered* or *softened* form.

16. As specimens of the First Conjugation the following Verbs are given.

ఉండుట to be: అవుట to become; పడుట to fall, పలుకుట to speak, కలుగుట to happen, కొనుట to buy, and వినుట to hear.

The Present Tense is formed from the present participles—which are వుండుతు, అవుతు, పడుతు, పలుకుతు, కలుగుచు, కొంటు and వింటు.

Some Verbs that end in ండు ndu, as వుండు to be, which form the present Participle in ండుతు may contract this into ంటు. Thus ఉండుతు becomes వుంటు.

The first four Verbs here adduced are auxiliaries: and కొను likewise is used in the middle voice. And these Nouns being in some respects irregular, there are added two regular Verbs, పలుకుట to speak, and వినుట to hear. Each of these exhibits some peculiarities.

The two first verbs ఉండు to be, stay, dwell, live, and అవు to become, (turn into, be changed to,) are as separate in Telugu as *sum* and *fio* in Latin. This will be fully shewn in the Syntax.

PRESENT TENSE, of ఉండుట to be or remain.

1,	ఉన్నాను,	or	ఉంటున్నాను	or	ఉంటాను	I am, I dwell
2,	————వు	or	————వు	or	————వు	thou
3, m.	————డు	or	————డు	or	————డు	he
3, f. n.	ఉన్నది		వుంటున్నది	or	వుంటది	she or it is
1,	ఉన్నాము	or	వుంటున్నాము	or	వున్నాము	we are, dwell.
2,	ఉన్నారు	or	వుంటున్నారు	or	————రు	ye
3, m f.	ఉన్నారు	or	————	or	————	they
3 n.	ఉన్నవి	or	వుంటున్నవి	or	వుంటవి	

Present tense of అవుట *to become.*

1.	అవుతున్నాను, or	అవుతాను	I become
2.	————వు, or	————వు	thou becomest
	&c.	&c.	&c.

Present tense of పడుట *to fall; also to Be.*

1.	పడుతున్నాను, or,	పడుతాను	I am falling, I am,

2.	పడుతున్నావు or,	పడుతావు	thou fallest, thou art.
	&c.	&c.	&c.

Present tense of పలుకుట *to speak.*

1.	పలుకుతున్నాను or	పలుకుతాను	I am speaking.
2.	————వు or	————వు	thou &c.
	&c.	&c.	&c.

Present tense of కలుగుట *to happen.* *

1.	కలుగుతున్నాను or	కలుగుతాను	I am.
2.	————వు	————వు	thou &c,
	&c.	&c.	&c.

Present tense of కొనుట *to buy or take.*

1.	కొనుతున్నాను or	కొంతున్నాను
2.	————వు or	————వు
	&c.	&c.

Present tense of వినుట to hear.

1	వింటున్నాను or	వింటాను	I hear
2	————వు or	————వు	thou &c.

All the rest of the persons are as above. And the same *terminations* apply to all the verbs in the language. Accordingly it will be needless to exhibit, hereafter, more than the first line of a tense: for the variations of different verbs affect only the first syllables.

The syllable టు is sometimes changed into చు. Thus వింటాను becomes వించాను but this is a pedantic mode of pronunciation. The syllable తు also is so changed. Thus కలుగుతున్నాను becomes కలుగుచున్నాను.

PAST TENSE.

The past tense is formed in two modes. In the first of these most of the persons terminate in the vowel ఇ. In the second they chiefly terminate in the vowel ఉ.

And such as have ఇ in the last syllable, also adopt it in the pre-

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* In the Grammar of all languages words and senses are used which in *practice* are laid aside. *Caluguta* usually means To *accrue*, come to light, *be produced:* and the word *I accrue* is not in use. Yet when *principles* require illustration such forms are requisite.

ceding one or two syllables. In this form the syllables డితి *diti* are allowed to change into టి.

In like manner, verbs in ట్టు ttu, as పెట్టుట pe-ttu-ta may change this syllable when followed by తు into ట్త. Thus కొట్టుతాడు he strikes, may become కొట్తాడు; పెట్టుతారు *they place*, may be spelt పెట్తారు.

Some forms of the Past tense are borrowed from the Aorist, which therefore is placed first. The Negative aorist is placed next to the Affirmative Aorist.

The Aff. Aorist is formed from the Root which ends in U. The Neg. Aor. is formed from the Root which ends in A. The terminations in both are alike.

Accordingly from ఉండు, అవు (or ఔ which is a contraction) పడు, పలుకు, కొను and విను, are formed (by the addition of personal affixes) the affirmative aorists of these verbs.

And by adding the personal affixes to ఉండ, కా (because అవు is quite irregular) పడ, పలక్, కొన, and విన are formed the Negative Aorist forms of the same. *Examples* of the AORIST.

Affirmative.	*Negative.*
1. వుండుదును or వుండును I may be	1. వుండను, or లేను I remain not
2. వుండుదువు or వుండువు thou	2. వుండవు, or లేవు
3. వుండును he, she it	3. m. వుండడు, or లేడు he
	3. f. n. వుండదు, or లేదు she, it
1. వుండుదుము వుండుము we	1. వుండము, or లేము we
2. ——దురు ——రు ye	2. వుండరు or లేరు ye
3. m. f. వుండుదురు; వుండురు	3. m. f. వుండరు or లేరు They
3. n. the same as the Singular.	3. n. వుండవు they.

AORIST of అవుట to *become*

Affirmative.		*Negative.*	
1. అవుదు + ను	I become	1. కాను	I become not
2. అవుదువు	thou,	2. కావు	thou art not
3. అవును	he, she, it	3. కాడు	he
		3. కాదు	she, it
1. అవుదుము	we	1. కాము	we
2. అవుదురు	ye	2. కారు	you

3. అవుదురు	they, m. f.	3. కారు	they, m. f.
3. అవును	they, n.	3. కావు	they, n.

AORIST of పడుట to fall.

Affirmative.		*Negative.*	
1. పడుదు+ను	I fall	1. పడ+ను	I fall not
2. పడుదువు	thou	2. పడవు	thou
3. పడును	he, she, it	3. పడడు	he
		3. పడదు	she, it
1. పడుదుము	we	1. పడము	we
2. ———రు	ye	2. పడరు	ye
3. ———రు	they, m. f.	3. పడరు	they, m. f.
3. పడును	they, n.	3. పడవు	they, n.

AORIST of పలుకుట to speak.

Affirmative.		*Negative.*	
1. పలుకుదు+ను	I	1. పలక+ను	I speak not
2. ———వు	thou	2. ———వు	thou
3. పలుకు+ను	he, she, it	3. ———డు	he
		3. ———దు	she, it
1. పలుకుదుము	we	1. ———ము	we
2. ———రు	ye	2. ———రు	ye
3. ———రు	they, m. f.	3. ———రు	they, m. f.
3. పలుకును	they, n.	3. ———వు	they, n.

AORIST of కలుగుట to happen.

Affirmative.		*Negative.*			
1. కలుగుదును.		1. కలగను	or	కలగలేను.	
2. కలుగుదువు.		2. కలగవు	or	———లేవు.	
3. కలుగును.	m. f. n.	3. కలగడు	or	———లేడు.	m.
		3. కలగదు	or	———లేదు.	f. n.
1. కలుగుదుము.		1. కలగము	or	———లేము.	
2. కలుగుదురు.		2. కలగరు	or	———లేరు.	
3. కలుగుదురు.	m. f.	3. కలగరు	or	———లేరు.	m. f.
3. కలుగును.	n.	3. కలగవు	or	———లేవు.	n.

* *

AORIST of కొనుట to Take or Buy.

Affirmative.		*Negative.*	
1. కొనుదును, or, కొందును.		1. కొనను	I take not,
2. ———వు, or, ———వు.		2. ———వు	thou,
3. కొనును	he, she, it.	3. ———డు, m.	he,
1. కొనుదుము, or, కొందుము.		3. ———దు, f. n.	she, it,
2. ———రు, or ———రు, or, కొంద్రు		1. ———ము	we,
3. m. f. ditto	do. do.	2. ———రు	ye,
3. n. కొనును		3. ———రు m. f.	they,
		3. ———వు. n.	they.

AORIST of వినుట To Hear.

Affirmative.	*Negative.*
1. వినుదును, or, విందును.	1. వినను
2. వినుదువు, or, విందువు.	2. ———వు
&c. &c. the same as కొను.	&c. &c. the same as.

PAST TENSE.

The Past Tense is formed in two modes: in the simple mode, the terminations being chiefly in ఇ; and in the compound mode, wherein the terminations are borrowed, as already shewn (page 66,67) from the Pronoun.

The three last syllables of each word, as shewn in page 42 are changed according to the termination.

The forms *appear* very numerous, but half of them are mere contractions of those given in page 182,183.

Past Tense of ఉండుట *To remain.*

1.	ఉండితి+ని,	or	వుంటి+ని,	Also	ఉండినాను or ఉన్నాను I was, I remained &c.
2.	వుండితివి,	or	వుంటివి.		ఉండినావు or ———వు
3. m.	ఉండె+ను				ఉండినాడు or ———డు
3. f. n.	ఉండె+ను	or	వుండినది, వుండింది;		వున్నది or ఉంది
1.	ఉండితిమి	or	వుంటిమి;		వుండినాము, or వున్నాము
2.	ఉండిరి	or	వుంటిరి		వుండినారు or వున్నారు
3. m. f.	ఉండిరి				———రు or ———రు
3. n.	ఉండినవి	or	వున్నవి,		or వుండెను.

There are various Negative forms of the past Tense, but all these are borrowed. Sometimes the Aorist, already given, is used. Sometimes the

* *

"Root in A", (viz వుండ, కా, పడ, పలక, కొన, విన) is used in combination with లేదు (the neuter of ఉండుట) in this manner: the word లేదు being *unaltered* though added to each person, gender and number.

1.	నేను వుండ లేదు			or,	వుండినాను కాను	I remained not.
2.	నీవు	do.	do.		or,	——వు కావు	thou,
3.	వాడు	do.	do.	m.	or,	——డు కాడు	he,
3.	అది	do.	do.	f.n.	or,	వుండినది కాదు	she,
1.	మేము	do.	do.		or,	వుండినాము కాము	we,
2.	మీరు	do.	do.		or,	——రు కారు	ye,
3.	వాండ్లు	do.	do.	m. f.	or,	—— do	they,
3.	అవి	do.	do.	n.	or,	వుండినవి కావు	they,

These signify, I was not, I did not stay, thou was not, or didst not stay, &c.

And a longer form of the affirmative tense is as follows

1. నేనువుండినవాడను I am he who went: to which by adding కాను is formed నేనువుండినవాడను కాను I am not he that went. Which is a colloquial form for, I did not go. This answers to the French idiom.

2.	నీవుండినవాడవు	thou wast;	+ కావు	thou wast not
3.	వాడువుండినాడు	he was;	+ కాడు	he was not
3.	అదివుండినది	she, it, was;	+ కాదు	not
1.	మేమువుండినాము	we were;	+ కాము	not
2.	మీరువుండినారు	ye were;	+ కారు	ye were not
3.	వారు——	they were;	+ కారు	not
3.	అవివుండినవి	they, neut. were;	+ కావు	not,

And this again at greater length, by adding the Conjunction, becomes. వుండినవాణ్ని And I was; + కాను and I was not.

Or, by *adding* the Verb కావడం it becomes—

1. నేనుండినవాడనైతిని I was there; lit: I become the man who was there.

The forms here exhibited regarding this Verb apply equally to all Verbs in the language.

Past Tense of అవుట *To become.*

This has now been exhibited, in connection with ఉండుట. Separately it would stand thus :—Affirmative.

1. అయితి+ని or అయినాను I became
2. అయితివి or ———వు
3. m. అయ్యె+ను or ఆయె+ను * అయినాడు
3. f. n ditto ditto అయినది or అయింది
1. అయితిమి or అయినాము we
2. ——రి ———రు you
3. m f. అయిరి or అయినారు they
3. n. అయ్యెను or ఆయెను or అయినవి those things became.

FUTURE TENSE.

The Future is formed by adding *ĕdanu*, or *ēnu* to the Root; which; as already shewn drops *uta* and thus ends in a silent consonant. Thus ఉండుట *und-uta* forms వుండెదను *und-edanu*, or వుండేను und-ēnu. In the latter the vowel ē is long, whereas వుండెను *und-ĕnu*, with a short ĕ belongs to the past tense.

The *terminations* are the same as those already exemplified. The Future Tense is used chiefly in poems: in lieu of it the present or the aorist tense may be used in the common dialect. Thus in English *I am going* is used for *I shall go.*

The Future tense has no Negative form: and the Negative Aorist, already exemplified, is used, as well as the Infinitive: this will be shewn in the Syntax.

Affirmative FUTURE of వుండుట

1. వుండెద+ను or వుండేను I shall stay, &c.
2. వుండెదవు or వుండేవు
3. వుండెడిని or వుండేని or వుండీని
1. వుండెదము or వుండేము

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* Here appears the principle, so frequently recurring, that a *short* vowel, followed by a double consonant, is equivalent to a *long*. For ăyyĕ and āyĕ are the same in meaning. The former is chiefly used in poetry.

2. వుండెదరు or వుండేరు

3. m. f. do. do.

3. n. same as the singular.

Note. The form herein assigned to the Third Person Singular and plural (neuter,) has no *personal* termination: and the affixes (ĕni, ēni, īni,) are in truth separate words, equivalent to వలసినది *must, ought:* which will be explained elsewhere.

Future Tense of అవుట. *I shall become* &c.

Singular.			*Plural.*		
1. అయ్యెదను,	or	అయ్యేను	1. అయ్యెదము,	or,	అయ్యేము
2. అయ్యెదవు,	or	అయ్యేవు	2. అయ్యెదరు,	or,	అయ్యేరు
3. అయ్యెడిని,	or	అయ్యేని,	3. the same		
	or	అయ్యీని	3. n. Same as the Singular.		

Future Tense of పడుట.

Singular.			*Plural.*		
1. పడుదును	or	పడేను	1. పడుదుము	or	పడేము
2. పడుదువు	or	పడేవు	2. పడుదురు	or	పడేరు
			3. f. m. the same.		

Regarding the 3rd. Person Singular: and the neuter Plu. see note above

Future Tense of పలుకుట to speak.

పలికెదను or పలికేను, పలికెదవు or పలికేవు &c. as above

The Future Tense being uniform in its terminations, in all Telugu verbs, will require no further illustration.

ON THE IMPERATIVE.

If the ట TA which ends the Infinitive (as వుండుట. పడుట) is dropped, the verbs వుండు stay! పలుకు speak! విను hear! are imperatives in the Singular Number of the 2nd. person.

Occasionally ము is added, thus, వుండుము, పలుకుము. To this is generally ā, as వుండుమా Oh stay! పలుకుమా Oh speak!

Or else the Vowel ఈ ī; as వుండుమీ, పలుకుమీ, వినుమీ. These forms denote emphasis.

* *

The plural adds *udu, udi,* or *andi* to the root: as ఉండుడు, ఉండుడీ, ఉండండి Remain ye. వినుడు, వినుడీ, వినండి Listen ye!

The Verb అవుట to become, forms the Infinitive irregularly, in కా, and accordingly uses these forms in the Imperative.

Sing. 2. కమ్ము, కమ్మి, కమ్మీ, కమ్మూ, కా,
Plu. 2. కండి, కండీ, కండా.

Courtesy, as in other languages, requires the use of the plural instead of the singular Imperative, as వినండి Please to listen! రండి please to come; though the speaker addresses one person alone.

But in prayer, and addresses to the deity, the poets *generally* use the singular alone, not the plural.

ON THE PROHIBITIVE MOOD.

By adding క to the root, the Negative Verb is formed, as ఉండ being; ఉండక without staying; పలక speaking; పలకక without speaking.

Herein, the last vowel being A, the preceding vowel also is changed into A. Thus పలుకు becomes పలక.

And by adding కు the Prohibitive is formed. Thus ఉండకు, or ఉండకుము, or ఉండకుమా, or ఉండక, ఉండకా Remain not thou ఉండకండి, ఉండకండ, ఉండకండా remain not ye.

పలకకు, పలకకుము, పలకకుమా, పలకక, పలకకా Speak not thou.
పలకకండి, పలకకండ, పలకకండా Speak not ye.

These forms appear numerous because there is a liberty of changing the final Vowels into అ or ఆ to denote emphasis or earnestness.

PASSIVE FORM.

The affirmative and Negative Voices, as now shewn have peculiar forms: the Passive and Middle Voices are borrowed from these, and deviate very slightly.

The Passive Voice is formed by adding the Verb పడుట to fall, to the Root in A; the initial P being *softened* becomes B, as explained in page 37. Thus, in the Verbs now explained the *roots in A* are ఉండ, కా, పలక,

* *

కొన, and విన. But పడు and కలుగు being Neuter Verbs do not take the Passive form.

Because the Passive Voice can be properly used only with *transitive* Verbs as Call, send, treat, wed: not with *intransitives* as Be, sit, live, die. Yet even some of these may adopt a Passive form. Thus from వుండ Be is formed వుండబడ్డాడు he was.

All Verbs being entirely regular in the Passive, any one will suffice as an example

Passive Voice of వినుట To Hear.

Present వినబడుతున్నాను I am heard

——————వు thou

——————డు he

&c. &c. &c.

proceeding according to the form of పడు given in page 69 &c.

Aorist వినబడుదును I may be heard.

&c. &c. according to the form of పడు.

Negative Aorist వినబడను I am not heard.

&c. &c. as shewn in page 71.

Past Tense 1. వినబడితిని or వినబడినాను or వినబడ్డాను

2. ————వి ————వు ————వు

&c. &c. as in page 73.

Future, వినబడెదను, వినబడేను.

&c. &c. as in page 74.

The *Imperative* might be formed on the same mode, but is needless in the Passive Voice.

The Passive Voice calls for no further explanation. It has a Causal form, పరుచుట, but as this ends in చు it appertains to the Third Conjugation.

MIDDLE VOICE.

The Middle Voice is formed by adding కొనుట *to take,* (which has already been conjugated) to the Aorist Participle or to the past participle.

* *

Some Verbs use the Middle Voice; others (as in Greek) do not. In all these Verbs which use it the conjugation is uniform.

In the Syntax will be shewn the mode in which the Middle Voice alters the sense of a word: thus ఉండుట to remain ఉండుకొనుట to stay:— పడుట to fall; పండుకొనుట to lie down. For these two verbs పడుట and పండుట were originally one; and thus పండు a ripe fruit, a *falling* fruit, is derived from పడుట to fall. The verb పండుట takes the middle form పండుకొనుట, but పడుట does not.

TENSES OF THE MIDDLE VOICE.

Examples, ఉండు to remain; కొను to buy.

Present. 1. ఉండుకొనుచున్నాను, or ఉండుకొంచున్నాను, or ఉండుకొంచాను, or ఉండుకొంటున్నాను, or ఉండుకొంటాను, I stay.

2. ఉండుకొంచున్నావు &c. &c. thou stayest.

And all the other persons are in like manner conjugated as ఉన్నాను, &c. page 68.

Another form, as already noticed changes the final ఉ of the root into ఇ; thus ఉండికొంచున్నాను &c. &c. which proceeds in the same mode.

It is to be observed that though the modes of spelling or pronouncing are so numerous, the *three last* alone are in use: the first three being peculiar to poetry. These deviate merely by changing టు into చు. The form which changes ఉ into ఇ is rarely used. Its termination, ఇ, belongs to the past participle, but this does not alter the sense.

The Imperative, the Negative Aorist and Prohibitive of the middle voice are Irregular.

Imperative of the Middle Voice.

పండు + కో, or పండుకొమ్ము	Lie down (thou)
పండుకొండు, పండుకొండి	Lie down (ye)

NEGATIVE AORIST.

Herein the vowel of కొ is *lengthened*, viz. కో.

1. పండుకోను	ఉండుకోను	కొనుక్కోను
I will not lie down	I will not stay	I will not buy.

* *

2.	పండుకోవు thou	వుండుకోవు	కొనుక్కోవు
3.	పండుకోడు	వుండుకోడు	కొనుక్కోడు
3.f.n.	పండుకోదు	వుండుకోదు	కొనుక్కోదు
1.	పండుకోము	వుండుకోము	కొనుక్కోము
2.	——— రు	వుండుకోరు	కొనుక్కోరు
3. m.f.	the same	the same	the same
3. n.	పండుకోదు	వుండుకోదు	కొనుక్కోదు

It will be observed that కొను requires the following కొ to be *doubled;* viz. కొనుక్కొను. This is a peculiarity, in several verbs, which seems to be a mere matter of taste, as it proceeds on no evident principle. It is often omitted. The same liberty of doubling a letter (Y) is seen in the second Conjugation.

SECOND CONJUGATION.

The Second Conjugation contains verbs the root of which terminates in Y or YY, as చేయుట chē-y-uta *to do.* Some of these have a liberty of being spelt in two ways. If the consonant Y is single, the vowel preceding it is generally long: if double, the vowel is made short. Thus చేయుట chē-yuta, (which is the form used in the dictionary) may be also written చెయ్యుట chĕ-yy-uta. Thus the vowel followed by Y is either *long by nature* or is made long by position.

All verbs however have not this double shape: వ్రాయుట vrāy-uta (v. a.) *to write* is distinct from వ్రయ్యుట vrăyy-uta (v. n.) *to split.*

In the Aorist, the usual terminations are added to the root. చేయు chey-u, *to do* becomes చేయుదును, chey-udunu; or, dropping Y becomes, చేతును chē-tunu.

The past participle changes Yu into Si. Thus చేసి, che-si *having done.* From which the past tense is formed in the usual manner, as shewn in the First Conjugation.

In the Infinitive (ending in UTA) the verbs of this conjugation have a liberty of changing Y into S. Thus చేయుట cheyuta may also be written చేసుట chesuta.

The S thus borrowed from the past participle may be either శ or స. Thus చేసి or చేశి; —వ్రాశి or వ్రాసి.

By changing సి into సు and adding కొను, the Middle Voice is formed. Thus చేసుకొనుట *To make.*

Or else, the సి is retained: thus చేసికొనుట *to make.* వ్రాసికొనుట to write.

The form శి is more usual than సి but it is condemned by the native grammarians who require us to reject శి. Those accurate philologers have reason in their favour because all verbs can use సి where custom requires శి and the converse is not true because శి cannot in all places be used instead of స. I shall follow the the mode in general use, inserting శి in many places which criticks say belong to the other letter.

Verbs in YY change these two letters into SS. Thus వ్రయ్యుట make వ్రస్సి in the past tense: and డయ్యుట makes డస్సి.

The Present Participle is formed by adding చు to the root, as చేయుచు chēyuçu, *doing;* or else by changing యుచు into స్తు; thus చేస్తు chēstu.

As already shewn (page 21) the letters చు tsu and స్తు stu are merely the same sounds transposed.

The Negative is formed, (as already exemplified, page 70,) by changing the UTA of the Infinitive into ANU. Thus చేయుట becomes చేయను

The Imperative either borrows the form of the root (as in the First conjugation) or else changes YU into YI. Thus చేయుము or చేయి *do thou.* In other respects it presents no novelty.

Excepting what has now been specified all the terminations accord with those used in the first conjugation, and therefore will not be given at full length. The initial, చే, is at pleasure changed into జే as will be shewn.

Conjugation of చేయుట *To do.*

(poetical form.)	*Present Tense.*		(colloquial form.)
1. చేయుచున్నాను	or చేస్తున్నాను	or చేస్తా+ను,	చేతా (vulgar.)
2. ———— వు	or ——— వు	or చేస్తావు	
3. m. ————డు	or ———డు	or చేస్తాడు	
3. f.n. చేయుచున్నది	or చేస్తుంది	or (vulgar) చేస్తాది	
1. చేయుచున్నాము	or చేస్తున్నాము	or చేస్తాము	or చేతాము
2. ————రు	or ———రు	or ——రు	
3. m.f. ditto	ditto	ditto	
3. n. చేయుచున్నవి	or చేస్తున్నవి	or చేస్తవి	చేస్తాది.

It will be perceived that these forms are borrowed from the verb వుండుట already conjugated. The Aorist also is on that model.

THE AORIST.

Affirmative.			*Negative.*		
1.	చేయుదు+ను,	చేతు+ను	1.	చేయ+ను	I do not.
2.	చేయుదువు,	చేతువు	2.	——..వు	
3. m.f.n.		చేసును	3. m.	——..డు	
			3. f.n.	——..దు	
1.	చేయుదుము,	or చేతుము	1.	—— .ము	
2.	———రు,	or ——రు	2.	——..రు	
3. m. f.	ditto.		3. m. f.	——..రు	
3. n.	Same as the Singular.		3. n.	——..వు	

PAST TENSE.

1.	చేశితి+ని	or	చేశినా+ను	I did.
2.	చేసితివి	or	జేసినావు	
3. m.	జేసె+ను,		చేసినాడు	
3. f. n.	చేసె+ను,		చేసినవి, చేశింది	
1.	చేసితిమి,		చేశినాము	
2.	చేసితిరి,		చేశినారు,	

3. m. f. చేసిరి, చేసినారు,

3. n. చేసెను, చేసినవి.

The Negative Past *of all persons*, is చేయలేదు.

FUTURE.

1. చేసెదను or చేసేను

2. చేసెదవు or చేసేవు

3. m. f. n. చేసెడిని చేసేని, చేసీని

1. చేసెదము, చేసేము

2. ——రు, ——రు

3. m. f. ditto

3. n. Same as the Singular.

Regarding the 3rd. person see page 75, note.

IMPERATIVE.

2. చేయుము, చేయుమూ, చేయుమి, చేయుమీ, చేయి.

2. Plu. చేయండి, చేయుడు, చేయుడీ.

PROHIBITIVE.

2. చేయకుము, చేయకుమూ. చేయకుమీ, చేయక.

2. Plu. చేయకుడు, చేయకుడీ, చేయకండి.

THIRD CONJUGATION.

The Third conjugation contains such verbs as end in చు çu, or, చ్చు ççu.

And as the Causal Voice ends in ఇంచు inçu, all causal verbs are placed in this conjugation.

Examples :— చేయించుట *to have it* made, *get it done*, cause it to be done, వ్రాయించుట to *get it* written, *have* it written, పలికించుట to make him say it, get him to say it.

Likewise all such verbs as are borrowed from Sanscrit, Hindustani, or other languages, as కల్పించుట to contrive, రచించుట to compose, శృంగా

ఠించుట to adorn. With బనాయించుట (from Hind: *banana*) to fabricate, సంజాయించుట (from *Samjhana*) to pacify.

But the second class, (containing verbs in చ్చు, as తెచ్చుట teççutu to bring, హెచ్చుట to increase; మెచ్చుట to approve,) is confined to words of Telugu origin devoid of any assignable root.

And the third class, which also contains none but pure Telugu words, is irregular. Such are ఇచ్చుట to give, వచ్చుట to come, చచ్చుట to die: &c. in fact the verbs of most frequent occurrence in the language.

As an example of the first class, the verb రప్పించుట, rappinçuta, to summons, call, will suffice. It is the irregular causal of వచ్చుట vaççuta to come, but it forms are wholly regular. Indeed nearly all the terminations of this conjugation are the same as those of ఉండుట To be.

రప్పించుట to Call or summons.

PRESENT TENSE.

1.	రప్పించుచున్నాను,	రప్పించుతున్నాను,	or	రప్పిస్తా+ను
2.	——————వు,	——————వు,		————వు
3. m.	——————డు,	——————డు,		————డు
3. f. n.	రప్పించుచున్నది,	రప్పించుతున్నది,		రప్పిస్తుంది
1.	రప్పించుచున్నాము,	రప్పించుతున్నాము,		రప్పిస్తాము
2.	——————రు,	——————రు		————.
3. m. f.	——————రు,	——————రు,		————రు
3. n.	రప్పించుచున్నవి,	రప్పించుతున్నవి,		రప్పిస్తవి.

The second of these forms often changes into రప్పిస్తున్నాను &c.

Some verbs, instead of చుచు use పుచు. Thus దీవించుట to bless, has two forms: viz దీవించుచున్నాను and దీవింపుచున్నాను.

In the second form a contraction is sometimes used. Thus రప్పించుతున్నాను becomes రప్పించుతాను and the same alteration can be made throughout.

Thus the radical part of the verb has five different modes of spelling. But the terminations are almost uniformly those of ఉండుట to be.

AORIST.

	Affirmative.			*Negative.*	
1.	రక్షించుదు+ను, or,	రక్షింతు+ను	1.	రక్షించను	
2.	——వు,	——వు	2.	——వు	
3. m. f. n.	రక్షించును,		3.	——డు	m.
			3.	——దు	f. n.
1.	రక్షించుదుము,	రక్షింతుము	1.	——ము	
2.	——రు,	——రు,	2.	——రు	
3. m.	the same	the same	3.	——రు	m. f.
3. n.	Same as the singular.		3. n.	——వు	

Other verbs as దీవించు can change చు into పు. Thus దీవించుదును becomes దీవింపుదును; and, in the negative, దీవించను becomes దీవింపను.

It will be perceived that all the terminations are the same as those used in the preceding conjugations.—The Past Tense is equally regular.

PAST TENSE.

1.	రక్షించితి+ని	or రక్షిస్తిని,	రక్షించినాను
2.	——వి	or ——వి,	——వు
3. m.	రక్షించె+ను	or రక్షించినాడు,	
3. f. n.	రక్షించె+ను	or రక్షించినది,	or రక్షించింది
1.	రక్షించితిమి	or రక్షిస్తిమి,	or రక్షించినాము
2.	——తిరి	or ——రి,	or ——రు
3. m. f.	రక్షించిరి	or రక్షించినారు,	

3. n. రక్షించినవి Or using the singular, రక్షించెను.

FUTURE TENSE.

1.	రక్షించెద+ను,	or రక్షించేను
2.	——వు,	or ——వు
3.	రక్షించెడిని,	రక్షించీని, రక్షించేని
1.	రక్షించెదము,	రక్షించేము
2.	——రు,	——రు

3. Same as the Singular.

IMPERATIVE MOOD.

Sing. రప్పించు, or, +ము, or +మీ   Call thou.

Plu. రప్పించండి, or రప్పించుడు, or—చుడీ.

Other verbs, as already shewn change చు into పు thus;

Sing. దీవించు, or దీవించుము, or దీవించుమీ or దీవింపుమీ or దీవింపు.

Plu. దీవించండి, దీవింపుడు, దీవించుడీ, దీవింపుడీ, దీవింపండి.

But the only forms in use are those which are placed first. viz. రప్పించు, రప్పించండి, దీవించు, దీవించండి.

The Middle Voice, రప్పించుకొనుట, దీవించుకొనుట, and the Passive, Voice, రప్పించబడుట, దీవించబడుట are regularly conjugated according to the forms already given of పడుట and కొనుట.

SECOND CLASS OF THE THIRD CONJUGATION.

We may here place as a separate class the verbs in చు, as పిలుచుట to call, ఈడుచుట to pull, వలచుట to love, ఓరుచుట to suffer, &c. &c. For these have some peculiarities. But it will suffice to specify the first person alone, the rest following the same mode as regards the first syllables.

These verbs form the *root in A* in a peculiar manner: as also the Imperatives singular and plural. Thus

		Root.	Imperat. Sing. and Plu.
పిలుచుట	to call	పిలువ, పిల్వ,	పిలువు, పిల్వండి.
ఈడుచుట	pull	ఈడవ ఈడ్వ,	ఈడ్చండి, ఈడ్వండి
వలచుట	love	వలవ, వల్వ,	వలచండి
ఓరుచుట	bear	ఓర్చ ఓర్వ	ఓర్చండి

By adding డం to the root, the Inf. is as usual formed పిల్వడం &c. And by adding the usual affixes the past tense is పిలిచితిని, పిలిస్తిని &c. As an example of the formation, the following verb చూచుట will be sufficient.

చూచుట to see. Root, చూడ, as చూడలేదు he did not see.—Pres. చూస్తున్నాను, చూస్తాను Aor. చూచుదును, చూతును &c. Past. చూచితిని, చూచినాను, చూస్తిని Imperat. చూడు, చూడుమూ, చూడండి Neg. చూడను, చూడదు &c.

The THIRD CLASS of this conjugation may be assigned to verbs in చ్చు ççu, and as many of these are wholly irregular, the principal tenses, will be given, with a few phrases to assist the memory.

1. తెచ్చుట to bring. Root తే, as తేలేదు he did not bring.—Pres. తెచ్చుతున్నాను, తెస్తాను; Aor. తెచ్చుదును, తెత్తును &c. Past. తెచ్చితిని, తెచ్చినాను, తెస్తిని. Imperative. తే, తెమ్ము, తెండి. Neg. తేను.

2. ఇచ్చుట to give. Root యీ; యివ్వ; as యివ్వలేదు or యియ్యలేదు, he did not give. Pres. యిచ్చుతున్నాను, యిస్తాను. Aor. యిచ్చుదును, యిత్తును. Past. యిచ్చితిని, యిస్తిని, యిచ్చినాను. Imper. యీ. యిమ్ము, యివ్వండి, యీండి. Neg. యివ్వను, యీను, యియ్యను. past tense యివ్వలేదు. or యియ్య లేదు he did not give.

3. వచ్చుట to come. Root, రా, as రాలేదు he did not come.—Pres. వచ్చుచున్నాను, వస్తున్నాను, వస్తాను. Aor. వస్తును, వత్తును &c. Past. వచ్చితిని, వస్తిని, Imperat. రా, రమ్ము, రండు, రండి, రాండి, Neg. రాను, Past tense రాలేదు.

4. చచ్చుట to die, expire. Root, చా, or చావ, as చావలేదు he did not die.—Pres. చచ్చుచున్నాడు, చస్తున్నాడు, Aor. చచ్చును, చత్తును &c. Past. చచ్చితిని, చచ్చినాను, చస్తిని, చచ్చినాడు, చచ్చెను Neg. చావను, చావడు.

5. చొచ్చుట v. n. to enter. Root చొచ్చు or చొర, as చొరలేదు Pres. చొచ్చుతున్నాడు, చొచ్చుచున్నాడు or చొస్తాడు Aor. చొచ్చుదును, చొత్తును &c. Past. చొచ్చితిని, చొచ్చినాను, చొస్తిని, Imperat. in two forms చొచ్చు, చొరుము, చొచ్చుడు, చొరబడండి, Neg. చొచ్చడు, చొరడు, Past tense చొరలేదు.

6. నొచ్చుట to pain, or ache this being a neuter verb is only used in the third person; as it aches, they ache. Root నొవ్వ, నోవ, నో as నొవ్వ లేదు,he did not ache.—Pres. నొచ్చుతున్నది, నొచ్చుచున్నది, నొస్తున్నది or vulgarly నొస్తది Plu. నొచ్చుతున్నవి &c. Aor. నొచ్చును, Past. నొచ్చినది, నొచ్చెను Plu. నొచ్చినవి Neg. నొవ్వదు.

A few other irregular verbs of less importance do not require notice

here. They will be duly explained in the dictionary: which is as yet unprinted.

THE CAUSAL VOICE.

The Causal voice is formed in various modes: some verbs have no causal. Some modes will be placed in the Syntax.

The simplest form is this: inç is inserted between the root, and the Inf. affix. uta. Thus

వ్రాయుట vrāy-uta To write వ్రాయించుట vrāy-inç-uta. To get it written.

కట్టుట catt-uta To build కట్టించుట catt-inç-uta. To get it built.

The Tenses are formed exactly according to the 3rd. Conjn. Thus కట్టించుట, కట్టించడం, కట్టించి, కట్టించె, Neg. కట్టించని.

Tenses.

Present.	కట్టించుచున్నాను contr. కట్టిస్తున్నాను
Past.	కట్టించితిని, కట్టిస్తిని, కట్టించినాను
Aor.	కట్టించుదును, కట్టింతును
Future.	కట్టించెదను, కట్టించేను
Imperat.	కట్టించు
Neg. Aor.	కట్టించను
——Imp.	కట్టించకు.

ON MONOSYLLABIC ROOTS, AND THEIR CAUSAL FORMS.

కా that is, అవుట to Become forms in the Causal కావించుట, కావించడం, కావించి, కావించె meaning To effect, make, perform.

రా that is వచ్చుట To come, forms in the Causal రప్పించుట, రప్పించడం, రప్పించి, రప్పించె.

ఈ that is ఇచ్చుట To give, forms in the Causal యిప్పించుట, యిప్పించడం, యిప్పించి, యిప్పించె.

తే that is తెచ్చుట To bring, forms in the Causal తెప్పించుట, తెప్పించడం, తెప్పించి, తెప్పించె.

వుండుట v. n. To be forms In. Caus. వుంచుట To place. Thus వుం

చుట, వుంచడం, వుంచుతు, వుంచి, వుంచే Neg. వుంచని middle వుంచుకొను
టు—వుచ్చుకోవడం &c.

The tenses are quite regular. The passive form వుండబడుట is often used with the ACTIVE sense.

Some are contracted thus in the causal.

కాగుట v. n. To heat కాగించుట, కాచుట To heat. v. a.

రేగుట v. n. To rage రేగించుట, రేచుట To enrage v. a.

దిగుట v. n. To descend దించుట to bring down.

పెరుగుట v. n. To grow పెంచుట to increase; or grow, or rear. v. a.

వంగుట v. n. To bend, వంచుట v. a. to bend.

మునుగుట v. n. To sink ముంచుట v. a. to sink.

It will be observed that several of these verbs use the *same* English word in both senses. Thus, To sink, to bend, to break, &c. may in English be used either as Active or neuter verbs. It seems superfluous to extend this list as the causal as well as the radical forms are given in the Dictionary.

Some verbs that end in చు form the causal in పు. Thus

లేచుట v. n. To rise, లేపుట v. n. To raise,

నిలుచు to stand, నిలుపుట to establish,

చూచుట to see, చూపుట to shew,

చచ్చుట to die, చంపుట to kill.

But it is better to consider these as in English, separate independant words.

ON COMPOUND TENSES.

Having now gone through all the various conjugations and the irregular verbs, it is requisite to notice some forms which are applicable to all verbs:—some other forms will be noticed in the Syntax. Indeed they all appertain to the construction of sentences.

The present tense usually bears a future tense, thus రేపువస్తువాఁడు he is coming tomorrow.

Impersonal verbs and some others are connected as in Latin or Greek with the Dative instead of the Nominative. Thus తెలియుట to appear. నాకుతెలుస్తుంది it appears to me. తోచుట to seem. నీకుఅట్లాతోస్తుందా does it appear so to thee?

And in such verbs the past tense is often used where the present tense is used in English.

Thus నాకుఅట్లాతోచింది *to me it seemed so* signifies *I think so.*

Compound tenses being formed from a relative pronoun joined to a participle (he *who saw*, చూచినవాడు) these forms are sometimes used;—

చూచినవాడనైతిని I saw. Lit: I became the one who saw, చూచినవాడనైతివి thou wast he who saw. Which by contraction as already shewn become చూచినాను. See Syntax of the Negative Verb.

In the Syntax it will be shewn that అ A is the root of అగుట or అవుట to become. And this may be used as a substitute for the above form అయితిని. Thus నేనక్కడికిపోయినవాడ+ను "I am he that went there" may become (colloquially and in verse) నేనక్కడికిపోయినవాడ. Such a contraction is used only in the first person singular.

The following are the compound forms of the past tense and are similar to those given in page 74. The negative affixes are applied as there shewn.

1.	నేనువచ్చినవాడనైతిని	I came
1.	———— నైనాను	
2.	నీవు ——— వైతివి	thou
2.	———— వైనావు	
3.	అతనువచ్చినవాడయ్యె	he came
3.	————యినాడు	
3.	అదివచ్చినదయ్యె	she, it
	————యినది	
1.	మేమువచ్చినవారైతిమి	We
1.	————రైనాము	
2.	మీరు————రు	You
2.	————రైరి	
3.	వారువచ్చినవారైనారు	they
3.	————రి.	

And the neg. P|| రాని being substituted for the aff. P|| వచ్చిన *through all these forms,* we have నేనురానివాడనైతిని &c. &c. I am he who came not. In the Mahabharat, (Santi Parvam) II. 275. తే|| అతనుగొలిచిబ్రతుకువారము If we adore him we shall live.

The 1st. and 2nd. persons singular have a feminine form, borrowed as usual from the pronoun. And in the 1st. pers. sing. the ను (as usual) may be dropped. Thus

నేనుపోయినదాన+ను	I went; I am she that went
నీవు ———— వు	thou art she that went.

Examples.—Aniruddha Charitra, canto 2. stanza 112. the heroine, Usha, says నాటనుండి నేని 'టువలె నున్నదాన Ever since that day have I remained thus. Again దాని చూచినప్పుడు నిత్యం నవ్వేదాని I always laugh * when I (fem.) see her.

Some forms used in common talking are considered vulgar. Thus అప్పగిస్తాను for అప్పగిస్తున్నాను I will deliver it. This contraction is equivalent to the English I'll give it, you're going &c. which rarely occur in writing. Learned natives wish such phrases to be excluded from a grammar: but to a foreigner they are requisite.†

The final syllable of the pres. P|| may be lengthened at pleasure without affecting the sense, as పోతూవుండె for పోతుండె, This is a vulgar form like *he was a-going*, yet it is often used in the writing of learned men and even occurs in commentaries on poems. The vowel appears to be lengthened for the purpose of avoiding elision, which would be requisite were the final U short.

The Aorist P|| furnishes the following compound forms. పొయ్యేడు,

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* This is similar to the use of the feminine participle in Greek
Τα νυν εδω μεν αρτον
ΑΦΑΡΠΑΣΑΣΑ χειρων
Ανακρεοντος αυτου.
which in Telugu would be మేతపుచ్చుకొనేదానసై.

† So Shakespeare says, (Henry IV. Part 2nd. Act IV. scene 4.)
The prince but studies his companions
Like a strange tongue: wherein, to gain the language
'Tis needful that the most immodest word
Be look'd upon, and learn'd: which once attain'd,
Your highness knows, comes to no further use
But to be known, and hated.

or పొయ్యెడి, or పొయ్యే, or పొయ్యేటి, or పోవు to any of which, by adding వాడు is formed *he who goes*. In like manner చదువుట to read, forms చదివేవాడు, చదువువాడు, and చదివేటివాడు, he who reads.

The feminine form is చదివేది she who reads, పొయ్యేది she who goes. Thus అక్కడికివచ్చేదియెవరు who is she that comes there. వ్రాసుకొనేదితెచ్చినాను I brought the thing to write with (the inkstand).

Further instances of compound tenses will be found in the Syntax.

ON SYNTAX.

Telugu syntax proceeds on a mode existing in the other languages of Southern India; but entirely different from that of Sanscrit, and of Hindustani. The nominative and genitive cases and the adjective may take the position they do in English: bnt in other respects the two languages are so strongly opposed to one another that literal translation is not easy.

The verb *to be* (is are, am, art) is generally omitted, when combined with two nominatives. Thus వాడు he, and యెవడు who, being compounded, వాడెవడు signifies who is he? యిది this నాది mine, being compouned, యిదినాది signifies This is mine.

The conjunctions (and, or, both) are usually omitted. Thus యిక్కడ అక్కడ here *and* there వాడునేను he and I.

The two words ముందు *Before* and వెనక *After* bear a sense opposed very frequently (but not invariably) to that they bear in English. Thus ముందుచేస్తాను I will do it *before*, denotes I will do it presently:—ముందు వ్రాలు the letters *preceding*, must be translated *The next syllables*. And వెనక or కిందట *(after* and *under)* denote *preceding*. Thus in the word నాగలి *a plough*, గ being the middle syllable, నా is called కిందటిఅక్షరం the *following* syllable and లి is ముందటిఅక్షరం the *preceding* (lit: front) syllable. (Compare Beschi, Shen Tamil grammar § LVII.)

To understand the construction of sentences (which is the same in Tamil and Canada) the reader should commit to memory some common letters, such as the following; written in the district of Guntoor; it exemplifies the easy fluent unpolished style, mingled with Hindustani words, which is used in every day correspondence. I transcribe it out of a volume of official letters, many of which are addressed to me: and have placed numerals over the words.

[1]తాణా [2]యిలాకా [3]జట్టుపల్లి [4]కొండఘట్టు [5]అడివిపోలములో [6]నెలరోజుల [7]కిందట [8]వకరోజు [9]జట్టుపల్లి [10]కాపరస్తులు [11]మయినంపాటి [12]వీరయ [13]వగైరాలు అడివికి [14]పశువులు [15]కాయ [16]పోయినట్టున్ను [17]ఆఅడివిలో [18]గద్దలు [19]మొదలయినవి [20]ఆడుతూ వుండడమున్నూ [21]వాసనగా [22]వుండడం [23]చేత [24]ఆస్తలముకు [25]సదరహీ [26]మయినంపాటివీరయ అనేవాడు [27]పో[28]యిచూచినంతల్లో [29]రాల్లు [30]యిత్తడి [31]కట్లువెయ్యపడ్డ [32]రెండు [33]దంతాలుగల [34] [35]యేనుగ [36]చచ్చి వున్నట్టున్నూ [37]ఆదివరకు [38]కళేబరము [39]కుళ్లి[40]వున్నందున [41]దాని [42]నోట్లో [43]వున్న [44]కొమ్ములు [45]రెండు [46]లాగి [47]తీసి [48]ఆ [49]రెండు [50]కొమ్ములున్ను [51]వాటినివున్న [52]కట్లున్ను తెచ్చుకుని [53]యింట్లో [54]వుంచుకున్న [55]సంగతి [56]నాకు [57]తెలిసి [58]అవి [59]ఆసామీ [60]యింట్లోనుంచి [61]తెప్పించి [62] [63]యిందుతో కూడా [64]పంపించుకున్నాను—[65]యెన్నిరోజులకిందట [66]యీయేనుగ [67]యెక్కడినుంచి [68]జట్టుపల్లి [69]అడివికి [70]వచ్చినదో [71]యెవరిదో [72]యెన్నిరోజులనాడు [73]చచ్చినదో [74]యెంతమట్టుకు [75]విచారించినా [76]తెలియలేదు [77]కాని [78]ఆ[79]యేనుగ [80]మేతనిమిత్తం [81]కొండఘట్టు[82]యెక్కి [83]పడ్డం[84]దున [85]కొండమీది[86]నుంచి [87]కిందికి [88]పొర్లడములో ఆయేనుగ [89]చచ్చినట్టు [90]తోచినదని [91] [92]ఆచూచిన [93]వాడి [94]వల్ల తెలిసినది [95]గనుక [96]యీ[97]సంగతి [98]చిత్తానకు [99]విశదంకాగలందులకు మనిమి* [100]వ్రాసుకున్నాను.

౧౮౭౩ సం॥ ది॥౧ డిశంబరు.

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* మనిమి, No 99, is the vulgar spelling for మనివి a request, petition, address.

The heading of the above letter runs in the usual style :—Maha Raja Srī, Guntūru Zillā Head Assistant Magistrate vāri samukhānaku.

Tama naucar Duggirāla Subbā Rāo Head of Police, thānē Pedda Cūra Pādu vrāsukunna arji vinnapam.

TRANSLATION.

To the Head Assistant to the Magistrate of Guntoor.

Letter addressed by Duggiral Subarao Head of police at the Peddacura Paud Police Station.

One day a month back Mainampati Viraya and others of Zattupalli in this district went to graze their cattle at the lowlands under the hills of Zattupalli: they saw in the forest some eagles and other birds flying about and perceived a stench: so the said Mainampati Viraya came to the spot to see what was there. He found there was a two tusked elephant lying dead; with four brass bands on the tusks; as the body was already corrupted he pulled out the two tusks from the head and put the two tusks in his house with the brass bands thereon.

This coming to my knowledge, I had them brought from the mans house and have forwarded them herewith.

Notwithstanding all enquiries I have been unable to ascertain how long ago, and whence this elephant came to the woods of Zattupalli, where it perished, whose it is or when it died, but I understand from a man who saw it that it is likely this elephant climbed up the cliff for forage and falling down rolled over the hill and was killed.

I have accordingly written this statement for your honours information.

Dated 1st. December 1832.

It will be observed that in the Telugu original the words are not divided. As the art of printing becomes more common, the division of words, stops, and other conveniences are coming gradually into use.

In poetry, and in hasty talking, the nominative may sometimes follow the verb. Thus వచ్చినాడునాతమ్ముడు which is "He is come,—my brother;" for, నాతమ్ముడువచ్చినాడు my brother is come, పడిపోయిందిచెట్టు "It is fallen,—the tree;" for, చెట్టుపడిపోయింది the tree is fallen.

The Accusative pronoun is generally omitted. Thus తీసుకురా Bring (it.) పిలువు call (him.) చూస్తి I saw (them) రమ్మను Tell (him) to come. Accordingly the context alone will often shew which pronoun we must use in translating such passages into English.

The Dative case and Accusative. Ins. and Loc. cases precede the verb. In poetry this arrangement is sometimes reversed. Accordingly వానికి యిస్తిని to him I gave it. నన్నుపిలిచినాడు me he called, కత్తితోకోశినాడు with the knife he cut it; యింట్లోదొరికింది in the house it was found.

ON CONJUNCTIONS.

Conjuctions have already been noticed, in page 43. They frequently are *understood*, that is, not expressed. Thus వాడునేను he *and* I. వచ్చినాడుకూర్చుకొన్నాడువ్రాశినాడు he came, sat down and wrote it. Thus Veni Vidi Vici, in Lucan.

If expressed, they are added at the end of the word. The conjunction, if added to a word that ends in ఇ (see page 43.) is NNI; but poets sometimes use a single N. If the word ends in any other vowel, the conjunction is NNU or NU. Thus నాకున్నునీకున్ను both to me and thee. మాకున్నువారికిన్ని both to us and to them. వాడున్నువచ్చె And he came.

Or యు YU is substituted; as యిదియుఅదియు both this and that. This happens only with words that end in ఇ.

Such are the rules regarding nouns. But the rule as regards verbs will be seen in the section on the Past Participle. There English requires a conjunction but Telugu does not.

The word మరి signifying *yet*, *besides*, *but*, (*at* in Latin) may become (atque) మరియు or మరిన్ని which some translators have used for *and* (and have yet more absurdly used యేమంటే which means *That is*) but practice

will shew that in numerous places, particularly in the Bible, a correct Telugu style *omits* the conjunction as needless.

The final vowel is sometimes lengthened. Thus వాడున్నూవీడున్నూ.

Elsewhere the conjunction omits యు and ను and merely substitutes (as an emphasis) a lengthened final vowel. Thus వాడూవచ్చె he too came. This is a colloquial form.

Masculine nouns of the Second Declension sometimes use a peculiar form when the Conjunction is added to the singular nominative. Thus వాడ vādă denotes I am he, and వాణ్ని denotes And I am he. Thus వచ్చినవాణ్నికాను I too, am not the man who came: i. e. And I did not come; or, neither came I. అట్లాచెప్పినవాణ్నికాను neither did I say so. నేను కొన్నవాణ్నిగనుక and as I had bought it.

Sanscrit Grammarians call the conjunction చాప్రత్యయం.

కాని, or గాని *but* is used as a conjunction. In English we place this word at the *beginning* of a clause. In Telugu it forms the *conclusion* of the preceding clause, and thus may be rendered Indeed.

Thus నీకుగాని అతనికి శెలవు యివ్వరు They will give you leave *but not* him. Or—To thee, indeed, not to him, will they give leave. యింతేగాని And besides all this; Except this. అతని వల్ల గాని యీ పని చక్క బడదు. This can be determined by none but him. Or—By him unless—this task —cannot be effected. వీడుచంద్రునిపిల్లగాని గురుసూనుడుకాడు Vishnu Puran VI. 58. This is the child of Chandra and not of the Teacher. In such phrases the *negative* verb is used. యిదియేమోకానితలచితిని I mused what this might mean. అట్లానేకానివుంచిపని Be it so, but yet. యెంత కామాతురుడుగాని. All enamoured as he was.

This expression cannot be precisely translated without altering the phrase. Further examples will be found in the Dictionary and perhaps may be placed in a future page of this Grammar.

On the affixes A′, E′, O′, &c.

By adding the vowel A to a word, question is denoted. Adding E denotes emphasis, and O denotes doubt. Examples.

నీకు to thee నీకా to thee?

నాకు to me   నాకే to me myself: only to me.

నీకో వానికో whether to thee or to him.

A is also the vocative sign; as దేవుడు God. దేవుడా! O God! in the plural the same. Thus తమ్ముళ్లారా O brothers!.

But nouns in ఇ merely lengthen the vowel. Thus శెట్టీ O merchant! చెల్లీ O sister. If the sign of question or emphasis or doubt is added to nouns in ఇ, the consonant Y is inserted Thus మోవి lip forms మోవియో.

As regards the *question*, in Verbs, see the chapter on Yes and No. Also the syntax of the Relative pronoun. The emphatic sign E′ is sometimes used for the Interrogative A. Thus in the romance of Tara and Sasanca, (Stella and the Genius) III. 8, reproaching her for pursuing him, he says, నీకింటఁ బనుల్ లేవే What, have you nothing to do at home? The Interrogative sign is often omitted, the tone of voice being sufficient. Thus నీకుయిచ్చినాడు he gave it you?

Natives who aid us in our study of Telugu prefer the form నీకిచ్చినాడు, nīk'ichi-nadu, for నీకుయిచ్చినాడు niku-y-ichinadu, asserting that the final U of *niku* must be elided because followed by another vowel. Yet unless when speaking as a grammarian the objector would himself unscrupulously use the form which he condemns. In truth the ancient grammarians wrote for the guidance of poets alone, and it is unreasonable to condemn the colloquial style because deviating from laws peculiar to prosody. The reader may refer to the remarks on the letter R in the chapter on Prosody, where is pointed out the absurdity of *annoying* the learner with rules intended originally for the guidance of poets alone, and long since laid aside even by poets.

In poetry the short A is sometimes used in lieu of the broad A of Question. Thus in the Vishnu Puran, VII, 422 ఉ|| నాకిపగఁదీరఁజేసితిర— i. e. చేసితిరా Did ye avenge my sorrow? The letter ఉ || as stated in page 36, denotes the metre.

In a few passages of poetry, emphasis is denoted by an accent (that is, a long syllable) being placed on the first or second vowel of a word. Thus వాలెను for వలెను and ఆలావి for అలవి.

If a noun is governed by an affix or participle, the emphasis which in English falls on the noun, is changed to the word with which it is combined: Thus గురించి is *concerning*. But యిందును గురించే మాట్లాడినారు They spoke regarding this very thing. Wherein the accent E falls on గురించి, not on యిందు *this*.

Sometimes the sign of interrogation or emphasis is redoubled, the letter N (Drutam, see page 40) being inserted. Thus:—వీరు They, వీరే these very men. వీరా These men? But if A is added to E, the N is inserted:—thus వీరేనా virē-nā what, these very men?

It has been pointed out, page 41, that all *nominatives* are Cala. But if the final vowel is altered by question or emphasis (page 96) this makes the word druta; and accordingly N may be inserted.

Elsewhere V is inserted. Thus ఆస్తి, estate, property ఆఆస్తే that very property. And by inserting V ఆఆస్తేవే a-āstē-vē, that very property. Here a stronger emphasis is intended.

The vowel A అ or ఆ is added to denote the vocative, and also question, and emphasis. Thus లెమ్ము, రమ్ము, చేసుకొమ్ము become లెమ్మా! o rise! (the imperative of లేచు *to rise)* రమ్మా o come! చేసుకొమ్మా o do this!

Thus పోయెను he is gone పోయను Alas he is gone. నేను I, becomes by emphasis నేనే but in some places నేన. Thus రండి Come ye becomes రండ. Thus ఇప్పుడు now, becomes యిపుడ just now.

It has been seen that the first person sing. of the Neg. Aor. can drop ను. Thus ఒప్పుట *to agree* may make ఒప్పను I agree not. And as an interjection this can become ఒప్ప and ఒప్పా *I will never consent.*

In the same mode వెళ్లు *to go* makes in the Imperat. వెళ్లుము, వెళ్లండి, which may become వెళ్లుమా and వెళ్లండా O go ye!

Elsewhere the final vowel is lengthened without any clear reason, as తలా వకవైపు పారి పోయినారు. "All of them ran away in different directions." Literally (తలా for తల a head) each, one way they fled. Here తల appears to be changed in తలా for the sake of emphasis. Again చిన్నా పెద్ద young and old. Here చిన్న *young*, becomes చిన్నా. Elsewhere it is used in compound nouns as దొరాదొర Lord of Lords.

In like manner the emphatic E is occasionally shortened. Thus ఒసగితివె (వె for వే) surely thou didst bestow.

Sometimes E denotes "only"—Thus ఈయింట్లోనే ī intlō-n-ē Only in this house. అడగడమే అవశిష్టం adagadam-ē-avasishtam, *You have only to ask:* Literally the asking (infinitive) alone is wanting.

Added to pronouns E denotes identity as: రెండు దొంగతనముల యందు వారే నేరస్థులు The same men appear in two cases. Literally, In the two thefts *they themselves* (వారే for వారు) are culprits.

Likewise when two nouns are compared Thus దాని యిల్లే కాశి her house (యిల్లే intensive for యిల్లు) is Casi:—i. e. sacred as the holy city of the Bramins.

When O, the sign of doubt, is added to the 2nd. pers. sing. past tense, a peculiar contraction takes place. చేస్తివి thou didst, by adding O becomes చేసితివో or చేస్తివో chēsitivō or chēs'tivo, *(surely, or, perhaps, thou didst)* but by contraction చేసితో chēsit'o. Thus కొనితివి didst thou take (like ఉండితివి, see page 72) can become కొంటో. See in proof, Dasavatara Charitra book IX. 310————వస్త్రములఁ గొనితో thou didst steal my clothes.

Occasionally the affix O has no meaning unless as a mark of interjection. Thus వచ్చెనో O he is come. Or, *he really is come!*

Sometimes the spelling is altered to denote emphasis. Thus యెవడు who, becomes యెవ్వడు. But the sign of emphasis often has no weight and may be omitted in translation. The following additional instances may be useful. They are borrowed from the Mahabharat and several Telugu poems. EXAMPLES. బిరన *quickly*, becomes బిరాన *suddenly*, ఉన్నది becomes ఉన్నాది it *really* is. అనగా that is to say, becomes అనాగ or అనాగా. To whom (యెవ్వరికి) becomes యెవ్వారికి. The word అనబడును it is denominated, becomes అనాబడును And వలెను, must, becomes వాలెను, and వలదు must not, becomes వాలదు.

Various Adverbs (see chapter on Imitatives) in like manner change their spelling Thus కిసకిస becomes కిసాకిస *most merrily*. గలగలా

comfortably becomes గాఁగఁగా very comfortably. పకపకనవ్వె he laughed loud, becomes పకాఁపకనవ్వె. And అకటవికట becomes అకటాఁవికట quite contrary. So మొగదగ *from head to foot* becomes మొగాఁదగ In the vulgar dialect also, a similar change takes place in the verb. Thus వస్తున్నది *she is coming* becomes వస్తాంది and తెస్తున్నాడు *he is bringing it* (from తెచ్చుట to bring) becomes తెస్తాఁవున్నాడు.

In common talking, we sometimes find a similar change. Thus కొంచెం *a little*, by lengthening the first vowel becomes కోంచెం very little.

In compound verbs the accent falls on the end of either word. Thus కలిగి+వున్నది *it has happened* may become either కలిగివున్నదే by adding the emphasis at the end; or కలిగే+వున్నది.

Sometimes a syllable is added Thus మరుంగింపు by adding ē (the intensive) becomes మరుంగింపవే erungimpavē! oh tell me! M. Anusas. 4.306. In like manner these phrases—————అతని భార్యవే చెప్పింది bhāryā-vē: his very wife acknowledged it: దొరగారేవే అట్లావిచారించినారు my master himself was of that opinion తల్లేవేకర్త the mother herself was guardian. అతనేవేవొప్పె he himself consented. In Utt. Ram. IV. 282. సుందరశిఖామణివీవె mani-V-īvĕ thou art the very crown of beauty. Here మణి is *a gem*. It's last vowel ĭ is reiterated, V being inserted,—īvĕ is added. So for సిద్ధము it is certain సిద్ధమువే it is most certain.

Sometimes a final U and other vowels also may be lengthened without affecting the sense: thus in commentaries on poems and common correspondence we find వీడూ or విచారముచేతనూ &c. wherein the last syllable is made long.

The Drita words admit న thus ఏమిహేతువచేతనో for some reason I know not what. (chēta-n-ō.)

Sometimes the sign of interrogation or emphasis is redoubled : and N is inserted. Thus వీరు they వీరా they? వీరే these very men (emphatic) But వీరేనా vīrēNā? what these very men? They insert V if the empha-

sis is redoubled as ఆ ఆస్తి that property ఆ ఆస్తే *that* estate ఆ ఆస్తేవే ā astēVē that very property.

A word ending in N (as దినమున Loc. of దినము a day) may thus become ఆదినమునవే ā dinamunaNē on that very day or by contraction ఆది నమున్నే so from పాటు is formed ఆపాటున+నే or by contraction ఆ పాటున్నే ā pātun'nē.

Or if the sign of doubt is added to a Relative pronoun it may be translated I wonder—or I know not—Thus వాడెవ్వడో I wonder who he is—I know not who he is. అట్లాచెప్పినది వీడో వాడో I know not whether it was this man or the other who said so పోయినాడో perhaps he is gone.

యేమి what యేమో I know not what Perhaps. యెవరికి to whom యెవరికో I know not to whom.

In answer to an interrogation the words yes and no are thus expressed.—వచ్చినాడా Did he come? వచ్చినాడు he came (i. e. yes) రా లేదు he is not come, i. e. No. See Rules for Yes and No.

Question sometimes denotes emphasis as వాండ్లుపోయియుండినారానే Even though they be gone. Or it denotes If, Thus నాకీపనితీరచేశితిర (Vishnu Puran VII. 422) should you accomplish me this object: here చేశితిర is contracted for చేసితిరా i. e. Did you accomplish it?

ON ADJECTIVES.

In the native Grammars, adjectives are very briefly described, being considered as Nouns: but foreigners will require a different arrangement; particularly regarding the Comparative and Superlative which are often expressed by peculiar phrases. Such Sanscrit adjectives as adopt Telugu terminations may be considered as Telugu words and the rest will be classed as Sanscrit words.

Sanscrit Adjectives which form the comparative in (tar) *taram* make the superlative in (tam) *tamam* like the Latin forms. But as English borrows only a small part of the Latin forms (as in prior, posterior, ultimate &c.) so Telugu borrows only the masculine and neuter forms of the singular nominative of a very few adjectives. Thus from కష్ట hard, we have the neuter కష్టం hard and కష్టతరం very hard (not, harder) and the like in a few

words which generally appear in the Telugu dictionary as nouns.

And in the nominative singular masculine UDU is added Thus కష్టుడు, a hard man క్రూరుడు a cruel man.

To form these into Telugu adjectives *aina* is added: thus క్రూరమైన crūram-aina, cruel కష్టమైన cashtam-aina, hard.

In like manner in English we use superior, inferior, &c. which in Latin are comparatives but in English are not so.

Pure Telugu Adjectives.

Some are quite simple, as మంచి good, చెడ్డ bad, తెల్ల white. Others are derived from nouns. Thus పొడుగు n. s. length is used to denote *long* as పొడుగుకఱ్ర a long stick: or a stick of length. These have the same form in all numbers, genders and cases. అగు or అయిన (the Inf. & rel. part. of అవుట to become) are often added: thus పొడుగయిన long.

Many words which in English are adjectives, or participles are in Telugu substantives in the nom. case. and therefore will be found in this grammar under the syntax of the Nom. case.

Such as end in *am* are similar to nouns of the 2nd. declension Thus అచ్చం aççam pureness, purity whence అచ్చపు being the Infl. we may say అచ్చపుమాట a pure word (a classical phrase) or అచ్చమైనమాట— aççam + aina māta Here అయిన is the rel. P|| of అగుట *to be.* Lit: A word that is pure. అచ్చపువలస a total emigration. నిక్కపుప్రేమ Naish. 3, 61. real love దట్టం thickness దట్టపులజ్జ deep shame. Vish. Puran. 2. 54.

Or this termination may be dropped. Thus అచ్చతెలుగు Pure Telugu: which is the name given to a certain dialect of the language used by a few poets. It resembles *Saxon* English, in being free from foreign words.

Some adjectives that end in ā, add *ni*. Thus నల్ల or నల్లని black: తెల్ల or తెల్లని white ఎఱ్ర or ఎఱ్రని Red.

Some that are derived from verbs end in ఇ like the past participle. Thus from కుంటుట To limp, కుంటి lame, limping కుంటివాడు a lame

man. So గూను, a hump, గూని hump-backed. Also some that are formed from adverbs Thus నెర much నెరిపేద very poor.

Some are formed from nouns by adding a, as ఊరు ūru a village; ఊరకవి ura cavi a rustic bard, ఊరపంది a village pig.

Or the genitive form is used, as in these instances చెముడు deafness; చెమిటివాడు a deaf man: lit. A man of deafness. అవుడు lameness అవిటి వాడు a cripple. అబద్ధం a lie. అబద్ధపులెక్క a false account. గాటం tightness. గాటపుకౌగిటు in a close embrace. ఊరు a town, ఊరివాండ్లు townsfolk.

Elsewhere if the plural *noun* is Telugu, a Sanscrit adjective may be used in the singular as అసహ్యపుకూతలు (Bhasc 32) harsh notes.

Even some adverbs become adjectives by adding ఇ Thus తర్వాత Afterwards తర్వాతిమాట the next word కింద under కిందిపరుస the next line మీద over మీదియిల్లు an upper chamber లోగడ formerly లోగడిలెక్క the former account ప్రస్తుతం adv. at present ప్రస్తుతపుకార్యం the work now in hand చొక్కం fineness చొక్కపుబంగారు or చొక్కమైనబంగారు fine gold. This has been exemplified in page 63.

Some add ఆటి or పాటి Thus పొడుగాటి, పొడుగుపాటి are the same as పొడుగు Long. So లావు & లావాటి, large నల్ల & నల్లపాటి black.

Occasionally some adjectives use a plural form as శాంతుడు He that is civilized శాంతులుకారు They are not polished మాధామములేపవిత్రములు (Surabh. 100.) our houses are pure తలలుబోడులైన తలపులుబోడులా Vem. 3. 175. the monks heads are clean shaven but are their hearts pure? ఆగుళ్లియిప్పుడుమహాశిథిలములుగావున్నవి These temples are now much dilapidated. Thus in the Pururavas Charitra 4. 19. సన్నములైనరాత్రులు nights which are now drawing short. చన్నులుగొప్పలై breasts that are large మధురంబులగుఫలంబులు fruits which are sweet వేర్పబడ్డారు They are separated (or వేరుబడ్డారు) అన్నానేనువేరులమా Are my brother and I different? నీగుణములుబాగులు Bhag. X. 120. Great are thy virtues!—

యింతలేసికనులు (Vema) Eyes so large యీపాలుకారములై యున్నవి This milk is bitterish. పెక్కు much పెక్కులు many (persons or things) పెక్కండ్రు many men. యీనీళ్లుచప్పనివి This water is pure or tasteless. మొల్లములైన సంపదలు Vish Pur. 2. 11. vast riches నీళ్లుచవకలు the waters are bitter తనకన్న దుష్టులయినవారు Those who are worse than himself.

Words of quantity or measure may add ఎడు as మూరెడుగుడ్డ an ell of cloth: lit. Cloth of an ell కోసెడుదూరం or కోసెడునేల the distance of a mile.

Or ఏసి to denote Rate, as నాల్గేసి at the rate of four apiece.

Or ఇంటికి to denote uncertainty as నూరింటికి at the rate of a hundred.

Or పాటి to denote Rate or measure as కొంచెం or కొంచెంపాటి small పొడుగు long, పొడుగుపాటి or పొడుగాటి somewhat long కురచనాటి or కురుచాటి dwarfish.

Some adjectives are formed from Nouns by adding టి. Thus పెంకు a tile పెంకుటియిల్లు a tiled house. పొద్దు time ఆపొద్దుటిదినం That day. యేమి what యేమిటిలెక్క what sort of an account. మొన్న lately మొన్నటితీర్పు The late decision. పచ్చ yellow పచ్చటియెరుపు a yellowish red.

This even may be done with adverbs. as యిందాక lately యిందాకటివ్యాజ్యము the late lawsuit. A few add A as ఊరు a village ఊరపంది a village pig.

Several nouns are translated by adjectives Thus నిజం truth నిజంఅయింది it proved true నిజంకాదు it is not true తరం possibility యిదిచెప్పతరమా is this possible యిదిచెప్పతరంకాదు it is impossible. Sometimes తో *with* is added as బిత్తలి nakedness బిత్తలితోనున్నది she is naked; lit: with nudity.

Sanscrit adjectives in the *neuter* form are used but are applied only to neuter (amahat) words Thus యిది అన్యాయం This is unjust న్యాయమైన తీర్పు a just decision అది అక్రమం This is irregular యిదిప్రబలంగరద Bhasc.

98 surely this is paramount చదువునిరర్థకంబు Bhasc. 57 study is of no avail దీర్ఘకోపం అనుచితం Vish P. 2 208 lengthened displeasure is evil యిదిశక్యంకాదు This is not possible.

A neuter adjective may be joined to Mahats, if అయి being (the P|| of అవుట to become) is put between Thus సిద్ధంఅయివున్నారు They are ready Lit: They are readiness.

Such Sanscrit adjectives are used in the neuter form though agreeing with a *feminine* Sanscrit minor. Thus యీభాషతమచేతనిష్పిష్టం అయి నది you have fairly reduced this language to powder Lit. This *lingua* has been *levigatum* by you. A similar intermixture of Arabic with Persian has been pointed out by Sir W. Jones in his Grammar.

Or the infin. form గా of the same verb is used as సిద్ధంగావున్నారు They are readily: i. e. ready.

Sanscrit neuters (as యోగ్యం fit సమానం equal) add ఐన aina, as యోగ్యమైన, or సమానమైన But in poetry the final ం may be dropped. Thus also అనుకూలం fitness అనుకూలమా is it fit? న్యాయం justice యిది న్యాయంకాదు it is not just.

So in English we say *The meaning is a secret*, this is *a mystery*—meaning, *mysterious*. Thus from శక్యం *possiblity* వాండ్లుపడేపాట్లు వివ రింపశక్యంకావు *the evils they suffer are indescribable* Here కావు the plural neuter agrees with పాట్లు but శక్యం is singular. It may be used in the plural form thus వాండ్లుపడేపాట్లువివరింపశక్యములైనవికావు sacyamul' ainavicāvu—Thus are impracticable: i. e. inexpressible.

Speaking in English, the words apple, pear, banana, mango tamarind, mean the fruit. If the *plant* be meant we say, a mango *tree* &c. But in Telugu and other languages of India the contrary is the custom. Here the names తుమ్మ, చింత, మామిడి &c. denote the *trees;* and if the *fruit* is meant the word కాయ (*unripe fruit*, or berry) or పండు (*ripe* fruit), is added. Thus chillies are called మిరియపకాయలు "fruits of the miriam," So also తుమ్మకర్ర the wood of the *tumma*, తుమ్మబంక *tumma* gum, viz, gum arabic.

The same remark applies to flowers, thus a jessamine is మల్లెపువ్వు the flower పువ్వు of the మల్లె or jessamine tree or plant but యిక్కడమల్లెలు నూరు is Here are a hundred jessamine *plants*.

THE COMPARATIVE.

This may be formed by using the Dative కి, కు, or else కంటె or కన్న (from *to see*) "than" Thus దానికన్నయిదిపొడుగు This is (longer) than that అన్నిటికన్న యిదియిష్టం This is more agreeable than the others. The phrase చూస్తే "if you see" is also used like దృష్ట్వా in Sanscrit.

Or without a dative, thus అదిమంచిదా యిదిమంచిదా Is that better? or is this? Literally, is that good (or) is this good? కనన, కంటె and some other words are used meaning *seeing*. Thus కన్న is for కనిన the relative P|| of కనుట to see, and కంటె is the aor-P|| of the same: each meaning If we look at, if we consider: so చూస్తే, విచారిస్తే, విలోకించితే &c. are also used. Vema says కుక్కకు నరు కంటె కలదు గుణముకొంత The dog is in some respects better than man. Lit: To a dog, than a man there belongs some quality.

Comparatives or Superlatives యింతకంటె వేరే అన్యాయంలేదు There can be no tyrrany greater than this.

The SUPERLATIVE is expressed by phrases. Thus using the dative ప్రౌఢలకుప్రౌఢ (Ila. 2. 153) shrewdest of the shrewd. అన్ని all (neut. plu.) infl. (irregular like నల్లటి black తెల్లటి white) అన్నిటి—dative అన్నిటికి—superlative అన్నిటికన్న than all.

The English superlative is of two kinds: one implies contrast, as This is the longest (or comparatively) The longer. These are the ripest. which in Tel. become simply This is long, These are ripe.

Or else it is a mere intensive, like *much*, or *very*, As This is the *best* course; Here the Telugu uses the simple form, not the superlative—as యిదిమంచిది this is the good one: i. e. the best. Thus the words *This is the*

grossest cruelty will be యిదిచెడ్డకర్మం * Or it is formed with మిక్కిలి, చేన (vulgarly called శానా) అనేక, పరమ, and similar words meaning Very. Thus మిక్కిలియిబ్బందిగా hardy, మహావినయపూర్వకంగా most humbly చేనపొడుగు very long కడుమధురము very sweet.

Sometimes the noun is reiterated to give a superlative force. (Vide chapter On *reiteration.)*

All adjectives are cala; because they are looked upon as nominative cases.

Adjectives of number are definite numerals; and yet are often used in an indefinite sense. Thus Indra or Jupiter is described as having 1000 eyes because the heaven is studded with countless stars. And the gods are talked of as 333 millions in number: a phrase that merely conveys the Hindu notion that every living creature contains a portion of the divinity. The tribes of animals are numbered at 84, 000, 000. and kisses are spoken of as నూరారుముద్దులు 106 that is to say, countless. These are fancies found only in poetry.

Words meaning Town, country, world, people, tribe &c. give a superlative force-as లోకగయ్యాళి loca-gayyáli, the shrew of the world. i. e. the greatest of shrews.

Sanscrit words take డు the termination of the 2nd. declension, as అతడుధర్మాత్ముడు he is a just man, he is upright తండ్రి అనుజీవుడైవున్నప్పుడు when his father was alive lit: when his father was a living-man.

The feminine affix (derived from ఆలు a female) is రాలు, as సొగసు రాలు a pretty woman. తల్లిఅనుజీవురాలైనప్పుడు when the mother was living.

Or sanscrit forms are used, chiefly in poetry, as దయాశాలిని she who is gracious or kind. ఖిన్నచిత్తలై the heart broken damsels.

ON THE ARTICLE.

The article (as an, the) is explained by ఒక one as ఒకయిల్లు a house. But generally this is understood, not expressed. Thus యిక్కడికి ఆమడవు

* So Propertius II 22. 4. says Hic unus dolor est, ex omnibus *acer* amanti, i. e. acerrimus. So in Paradise Lost IX. 795. O sovran best and precious of all trees.

న్నది it is [one] league hence: గంటకురా Come at [one] oClock. గంటన్నర అయినది it is half past [one] oClock. Lit: it is more than [an] hour and a half. కుక్కనుతీసుకరా bring the dog, or, a dog.

ON PLURALS.

The plural sign is generally లు as కుక్కలు dogs. A few nouns retain the more ancient form రు as మీరు you వారు they. Thus in some English words we retain the ancient plural *en;* viz *oxen*, men, kine.

Some nouns use రు and లు at pleasure. Thus పగతుడు an enemy makes పగతురు or పగతులు. Thus వడ్డెరు or వడ్డెలు fishermen, sailors: బాలురు youths.

Some have two forms, one being a contraction. Thus కన్నులు, కండ్లు eyes చన్నులు or చండ్లు breasts.

Two nouns may be compounded into one plural word: the sign లు being added at the end almost like a conjunction. Thus తూర్పుపడమరలు East and West: which in the sing: is పడమర, (infl. పడమటి) ఊరుపల్లెలు Towns (sing.) and villages: or The town and the village. తలిదండ్రులు (plu. of తండ్రి a father) Parents: lit: Mother and fathers. (in this compound తల్లి is spelt తలి) అన్నదమ్ములు Brothers. Lit: elder brother and younger brothers అక్కచెల్లెండ్లు sisters (Plu. of చెల్లెలు) గెల్పోటముల్ gelpōtamul gain and loss. So even when the words used are Sanscrit, as—హానివృద్ధులు loss and gain.

The same principle governs other compound expressions. Thus కిందుమీదులు topsy turvy, upside down. భయభక్తులతో with fear and (plu.) reverence. నయభయములమందలించి using persuasions and warnings. కాపుకరణములైన తమిరి వెంకటరావు చింతపిల్లి తంమయ్య i. e. Vencat Rao the attorney and C. Tammaya the farmer. Even proper names (in poetry) may be thus compounded. So ద్రోణభీష్ములు Drona and Bhishma; అచ్యుతార్జునులు Achyuta and Arjuna.

Colloquially (as you in English for thou) singular words become plural. Thus వారు They, meaning He, or She: మీరు you; but this form is rarely used in composition: and it is erroneous to use it, (as some translators have done) regarding God. For the deity is always addressed in the singular number, whether in poetry or in common talking.

In poetry *thou* is used even regarding a father. thus, (in Saranga Dwi.) నీవుకన్నతండ్రివి thou art the father that bore me.

The word *Rama* being generally written at the top of all letters and accounts (like *Allah* among Musulmans) the *illiterate* often use the plural form: viz: శ్రీరాములు. This is done in the idea that the plural form is more honourable.

The words దొర master, తండ్రి father, తల్లి mother అన్న elder brother, often *colloquially* become దొరగారు, తండ్రిగారు &c. equivalent to My noble master, my honoured father. This *plural* affix (borrowed from వాడు he) is used only when the import is *singular:* when the *plural* is meant, the form is merely దొరలు, తండ్రులు &c.

In translating into English we may often use a singular pronoun where the Telugu uses a plural form. Thus అట్లాచెప్పినారు they said so. It may appear that I adduce a *verb* when speaking of *nouns* but in fact చెప్పినారు is merely another form for చెప్పినవారు.

Some proper names derived from Sanscrit use the plural termination లు Thus నాగులు, రాఘవులు, &c. These are mere vulgar forms, and are declined as singular nouns of the third conjugation. In like manner టప్పాలు *tappal*, (the post or mail) రుమాలు (the Hindustani word for a handkerchief,) కౌంసిలు *Council*, and other words borrowed from Hindustani or English are looked upon as indeclinable.

It has been mentioned that names of grain as శెనగలు, వడ్లు &c. are generally used in the plural. When they are compounded with other words, however, they use the *singular* form, or the plural, indifferently. Thus శెనగమూట or శెనగలమూట a bag of *sanaga* grain.

Words denoting days of the Hindu month are generally plural in form. Thus అష్టమీలు ashtamīlu the octave or eighth day; నవమీలు the ninth; దశమీలు the tenth; (after the new or full moon). So in Latin feriæ, calendæ, nonæ and other names of feasts were plural.

Sometimes the singular is used for the plural. as దుప్పటివారివంటి మీఁదవేశినారు he threw the vest over them: lit: over their body. బాణసంచు a parcel of (sing.) fireworks (an irregular form) వారినోట విన్నాను I heard it at *their mouth* Or the reverse happens, as అడ్డములువచ్చె, for అడ్డం వచ్చె that is అడ్డంగావచ్చె he opposed.

The plural is used for the sing. to denote uncertainty, as అదియెవ్వరు or అతడెవ్వరు who is it. అక్కడికి వచ్చినది యెవ్వరో I know not who went there (here వచ్చింది is the *verbal* noun,) అతనిదొరయెవరో I know not who is his master (or as vulgarly rendered, his master is somebody or other.)

The plural form is frequently used (as in Greek and Latin) with the singular import. Thus మెడలు the neck, గుండెలు the heart నడుములు the waist నీళ్లు water: for which the singular form నీరు is used in poetry alone: except as regards compounds: as నీరుకాకి the water-crow.

The Pronouns sometimes take a *double* plural: thus మీరలు you, వారలు they మమ్ముల us.

The colloquial plural is introduced even in poems, thus Tara says to her lover (book 2. 94) అద్దముకానము We (i. e. I) will not even look in the mirror.

The plural is idiomatically changed into the singular in a few places. Thus నూరామడదాఁక for a hundred league (i. e. leagues) వారికన్నుమూసి closing their *eye*; for *eyes*, శానాయిటికె much *brick*. ఆచెట్లకు ఆకంతాకొట్టినారు they stripped off all the *leaf* of those trees శానామందిజనంవున్నారు much people (singular) *are* there. పైరుకుపురుగుకొట్టింది the worm *has* attacked the crop.

Plural Neuters may (as in Greek) take a singular verb. Thus; కో

పక్షులుకూసెను the birds sang, చిలకలుకూసెను the parrots chattered.

Some minor nouns of two syllables, the first having a long vowel, and the second being ను, form the plural by dropping the ను. Thus చేను, a field, పేను a louse, make the plu. చేలు and పేలు.

A singular major noun may sometimes govern a plural verb: as ఈ గుఱ్ఱంమూ అయ్య నాకుయిచ్చిరి, my (lit: our) father (sing.) gave (plu.) me this horse.

SYNTAX OF THE NOMINATIVE CASE.

When two Nominatives come together, the auxiliary verb (as stated in p. 91.) is generally understood; as వాడెవ్వడు who (is) he. Or, when one is not nominative as అదియెక్కడ where (is) it. Nouns of the 3rd. declension form the Genitive, and often the Accusative, like the Nominative. Thus రాజభార్యమంత్రికూతురు the king's wife is the minister's daughter. Literally king-wife, minister-child. కుక్కతోక జానెడుపొడుగు the *dog's tail* is a *span long*. కత్తిపిడివెండిబంగారు the *haft* of the *sword* (was made of) *silver* and *gold*. వారువీరు అన్నదమ్ములు These men are brothers. Literally, Those, these, brothers. ఆమె యీమె అప్పచెల్లెండ్లు these women are sisters. Literally, She, she, sister sisters.

When two nouns come together the first often becomes an adjective. Thus దొంగ a rogue, దొంగమాట a fraudulent expression: lit. a thief-word. Thus తప్పు an error, తప్పుమాట an erroneous phrase.

Some nouns that end in AM may drop that syllable in compound phrases. Thus వీసరం loss వీసరపోవు to suffer loss.

It has been seen that the Nominative is sometimes used for the Genitive. It is also used for the Dative in a few instances. Thus చేసాలికిన సొమ్ము చే జార విడిచి (Sar. Dwi.) Letting slip from the hand (చే or చేత నుంచి) the gain that had accrued *to* the hand. Here చేసాలికిన is for చేతికిసాలికిన. Thus అది వ్రాయడముకు for అది వ్రాయడమునకు for writing it.

Neuters very frequently use the Nom. for the *Accusative*, either singular or plural. Thus అదితీసుకురా Bring it. కురిశింది యెరగ I did not know it was raining. Here కురిశింది, or, కురిశినది is the Verbal noun in *adi* (which will be afterwards explained) of కురియుట to rain. ఆరాళ్లుచూడగా when I saw those stones.

The Nom. may be used for the Vocative. Thus పథికులు పోకుడచ్చటికి (Carnamrita. II. 34.) Go not that way O pilgrims. For, పథికులారా.

In some common phrases, the Nom. appears to be used for the Ins. Case. Thus నిద్రలేచి rising *from* sleep. పెండకరగి (Manu Charitra 2. 59.) melting *by* the fierce heat. ననుదయచూడుము look upon me *with* pity.

Instead of the Locative:—అట్లాచేసినయెడ On his doing so. Here యెడ *time* is used for యెడలో *at* the time. తనచంకకైచుకొని he put it under his arm నల్దెంకల on every side (Parujata 4. 34.) నేలపడ్డాడు he fell down: lit: on the soil నేలవ్రాశె he wrote on the ground. రాత్రి at night అక్కడ there యిక్కడ here యెక్కడ where యెప్పుడు when &c. &c. నాడు on that day నేడు today &c. &c.

THE GENITIVE.

The sign యొక్క meaning *Of* is used or dropped at pleasure: it does not affect the meaning. This word is Cala, as will be shewn in the rules regarding Cala.

The Genitive must *precede* the word connected with it. Thus అతనిపేరు his name. తండ్రిపేరు his father's name, (Never పేరుతండ్రియొక్క.) But in connection with *half* and *quarter*, the contrary takes place. Thus వీసం an Indian ounce అరవీసం a *half* ounce కాలువీసం a quarter ounce, గడియ an Indian hour అరగడియ a half hour కాలుగడియ a quarter of an hour. మణుగు an Indian bushel కాలుమణుగు a quarter of a bushel. If transposed, these would signify *and* a half &c. as వీసన్నర an ounce and a half.

Sometimes యొక్క is connected with ఆ that or ఈ this, as ఆయొక్క చెట్టు. Here it does not mean of, but seems to be a careless pronunciation of ఒక్క one—thus ఆయొక్క చెట్టు means That tree, This is a vulgarism, but such a use of యొక్క demands explanation.

The Inflection denotes a general indefinite relation: thus నిద్దపుటద్దపు గోడ a smooth crystal wall. Lit. A wall *of* glass *of* smoothness. నిద్దం being *smoothness*, and అద్దం a *mirror*.

Sanscrit or Telugu Nouns masculine in డు as విభుడు a king may in some compounds drop the డు instead of using the Genitive form Thus విభుకౌగిట, for, విభునికౌగిట in the prince's embrace. వరుడు a husband వరుకడ towards her husband. ఒరుడు another, our neighbour would form పొరునితో with your neighbour: but (in Sumati XXV.) the form used is పొరుతో. So Vemana says కుక్కకు నరు కంటె (for, నరుని కంటె) గుణ మొ కింతయు గల్గు. A dog is in some points better than a man.

The Genitive is somctimes used for the Locative: as తనచేతిరూకలు the money in (lit: of) his hands. Thus: తనచేతికత్తితో with the sword that was in his hand. పచ్చవింటిజోడు the hero of the green bow:—i. e. Cupid.

In such phrases యొక్క is inadmissible. Nor can it be used with words of measure. Thus నాలుగు అడుగుల పొడుగు four feet long. Nor with family names.

The Family names, usually called ఊరిపేరు or Village name, precedes the personal name Thus రావిపాటిగురుమూర్తి signifies Gurumurti of Ravipād: the name of the village being put in the genitive form. In English we *address* persons by the *family* name, and *drop* the *personal* name, which perhaps we do not know, And in writing or signing, we *contract* the personal name. The Telugu rules are directly the contrary of these. The name above given would be written, or signed, thus రా॥ గురుమూర్తి or, the family name may be omitted.

COMBINATIONS OF THE NOMINATIVE.

[The following remarks appertain to page 110.]

The first and second persons singular and the first person plural add particular affixes as follows; నేను I, compounded with a noun in డు, as సేవకుడు a servant, changes డు into డను thus నేను సేవకుండను * I am a servant. And if the conjunction is added, the form is నేను సేవకుణ్ని *And I am a* servant. నేను సేవకుణ్నికాను And I am not a servant. Nouns in ఇ form the affix accordingly. Thus కవి a poet; నేను కవిని I am a poet: నేను కవిని కాను I am not a poet. నేను కవినిన్నికాను and I am not a poet. చదవరి a scholar, నేను చదవరిని I am a scholar.

Nouns masculine ending in A, merely add Nu. Thus మాదిగ a cobbler, నేను మాదిగను I am a cobbler. Likewise feminines; as నేను దానిఅక్కను I am her elder sister.

But if a pronoun is added, the feminine form is దాన Thus నేను పోయినదాన+ను I am she who went: a usual form of పోయినాను I went. By adding కాను we have the negative form. Thus పోయినదానను కాను I went not.

By adding the conjunction; పోయినదాన్ని And I went. నేను పోయిన దాన్నికాను and I went not. నేను దానిఅక్కనున్ను and I am her sister నేను దాని అక్కనున్నుకాను and I neither am her sister.

In the *second* person singular the forms are varied on the same principle. Thus నీవు సేవకుడవు *thou art a servant:* adding the conjunction నీవున్ను సేవకుడవు. thou art a servant. With nouns in ఇ thus; నీవు కవివి thou art a poet; నీవు చదవరివి thou art a scholar.

Nouns in A. నీవు మాదిగవు thou art a cobbler; in the feminine నీవు దా

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* In this phrase the Nominative of the first declension uses *Sunna*. Thus *sévac-udu* becomes *sévac-undu*. This is peculiar to the *first* person Singular.

నిఅక్కవు thou art her sister. Also నీవుపోయినదానవు thou wentest. See page 90.

And feminines in ఇ: thus నీవుపోతివి *thou wentest* may become నీవు పోయినదానవు. thou wentest; చెల్లి younger sister నీవుదానిచెల్లివి thou art her sister. The negative of either merely adds కావు.

In the first person plural all nouns add AMU, Thus మేముసేవకులము mēmu sēvacul AMU, *we are servants:* మేము కవులము *we are poets* మేము చదవరులము *we are scholars.* మేము ఆమెచెల్లెండ్లము, *we are her sisters.* మేము మాదిగలము, or మేము మాదిగవాండ్లము, or, మేముమాదుగురము *we are cobblers.*

The remaining persons have no affixes. Thus యీయననాతమ్ముడు *this is my brother.* యిదినాయిల్లు *this is my house;* యివి ఆయనగుర్రములు *these are his horses.*

The conjunction as above shewn is added to the first word. Thus మేమున్నుసేవకులము and we are servants, మేమున్ను ఆమెచెల్లెండ్లము;—మేమున్నుమాదుగురము;—యివిన్ని ఆయనగుర్రములు.

The feminine affixes are exemplified in the following stanza:—wherein బిగియించుదాన signifies *I* (feminine) *bind* &c.

సీ॥ గడితంపుమొగలిరేకడిదంబురొమ్మున
గదియించి దున్సిపోనదముదాన;
మేటిగొజ్జగినీటి రేటికాలువలోన
జొరకూని చిప్ప నసురుకుదాన;
దాకతివసు బువ్వదండ చేరిచిమెడ
కిరియంగ నురిబిగియించుదాన;
విరిదేనెలోనగప్పరముప్రోసిమెదించి
తడయకొక్కుమ్మిద్రాగుదాన, &c.

Rasica Jana Manobhiramam IV. 40.

[*The binder is to place this leaf between pages* 112 *and* 113.]

ON THE DATIVE CASE.

In the 2nd declension, it has been shewn that *na* is inserted. Thus గ్రంథం a book గ్రంథమునకు The same letter may be also inserted in the 3rd. decl. Thus అచ్చు atch (the Sanscrit word for vowel) and హల్లు hull (the Sanscrit word for consonant) make in the dative అచ్చునకు *atchunaku* and హల్లునకు *hallunaku.*

In Telugu as in Latin, the dative originally means To or For. But we shall find that in different places it means From, By, In, Toward, of, after, on, under, and has many other significations implying a general indefinite connection.

EXAMPLES.

ఊరు a Village ఊరికిపరుగునేల a mile *from* the village.

ఇల్లు a house యింటికిపో go *to* the house, Go home.

సేపు time కొంచెంసేపటికి *in* a short time.

దినం day పదిదినాలకు *after* ten days దినానికిదినం day after [day.

అది that దానికిముందుగా *before* that.

అది that దానికిఅవతల *beyond* that.

అందు there అందుకువైనం the particulars *thereof.*

పుణ్యం virtue పుణ్యానికికొట్టె he struck them *on* purpose (for a virtue)

మాట word మాటకుమాట word *by* word; word *for* word.

గడియ hour గడియకుగడియ hour *by* hour.

గోడ wall గోడకుకన్నంతవ్వె he dug a hole *in* the wall.

పక్షం case లేనిపక్షానికి *in* case it is not there.

మాపు evening. మాపటికి *in* the evening.

కాక heat వొంటికాకకుబట్ట ఆరింది his clothes dried through the warmth of his body.

పని circumstance యిటువంటిపనికి under these circumstances.

రాత్రి night రాత్రికివచ్చె he came *at* night.

పులి tiger పులికిజడిసె he was afraid *of* the tiger.

కాళ్లు legs కాళ్లకురికట్టినారు they fastened a noose over his legs.

ధర్మం law ధర్మహానికిభయంపడె M. Virat. V. 102. he dreaded to break the law: lit: he was afraid at a breach of the law.

శాపం curse శాపమునకువెఱచె he dreaded the curse.

మరుడు Cupid మరునికితల్లడిల్లె he was agitated *with* love.

నెల month నెలనెలకు or నెలకునెలకు every month.

తే॥ సత్యచరితులనిఱిపాలనమునకుజాగరడయ్యతడు M. Santi. 2. 275. Will not he interpose to rescue the righteous.

చెంబు The *lota* or brass vessel, or bottle, used by the Hindus చెంబుకు అంచు పడికిపోయినది the lip of the cup was indented.

This list might easily be extended. In the English-Telugu Dictionary (when it shall be printed) under the various prefixes To, From, With, &c. will be found numerous other uses of the Dative sign.

When two Datives come together, *and* is understood. Usually the last vowel is lengthened as అవ్వూరికీ (kī) యిక్కడికీయెంతదూరం How far hence is that place. Lit: to that village, to this place, what distance. నీకూ నాకూ both to thee and me. In such places the conjunctive sign is affixed at pleasure. Thus అవ్వూరికిన్ని యీవ్వూరికిన్ని or నీకున్ను నాకున్ను.

When ఎల్ల ella, *all*, is connected with a dative, it is usually placed at the end. Thus వారికెల్ల to them all.

అప్పుడు Then, forming అప్పటికి in the Dative, by adding the conjunction న్ని, becomes అప్పటికిన్ని Even then: i. e. although. Thus అట్లా అయినప్పటికిన్ని Even were it so. Though it be so—Yet. Omitting the intensive conjunction it simply means When. Thus వాండ్లువచ్చినప్పటికి On their arrival.

Impersonal verbs use the Dative (as in Greek or Latin) instead of the Nominative. నాకుఅట్లాతోస్తుంది I believe so: I suppose so: thus it seems to me.

THE ACCUSATIVE CASE.

The Accusative *pronouns* are generally omitted. Thus పిలుచు may

signify Call him, her, them. Elsewhere the object alone is mentioned without a verb. Thus గుఱ్ఱం may signify *bring my horse.* తుపాకి *I want* the gun.

The accusative forms in ణ్ని as అతణ్ని or వాణ్ని him, దేవుణ్ని God, are inelegant and should not be used.

The word వాని him, the acc. sing. of వాడు he, is also the plu. acc. neut. of అవి those things. And in like manner ఇవి *these things* (see p. 61.) forms the acc. in వీనిన్ similar to the acc. sing. of వీడు this man.

The affixes కొఱకు and గురించి govern the acc. Thus అందునుగురించి regarding it. నిన్నుగురించి regarding thee. The reason is that these affixes are (like *regarding*) participles of active verbs.

When two accusatives are combined this sign may be added at the end. Thus కాదులేదనుగురించినవిమర్శన్ the enquiry regarding the words కాదు and లేదు.

By adding UDU masc. nouns borrowed from Sanscrit may become nouns of the 2nd. Declension. Thus రామ becomes రాముడు forming the acc. in రాముని.

But these words have a liberty of forming the acc. in another manner: by merely dropping డు. Thus రామునిచూచితి or రాముచూచితి equally mean *I saw Rama.* Sometimes N is inserted thus రామున్‌గని Seeing Rama. Thus లేడిని కొట్టితిని *I hit the antelope* may become లేడిన్, or లేడిం or simply లేడి. Thus గుఱ్ఱములనుకొంటిని "I bought the horses" may become గుఱ్ఱములన్ or గుఱ్ఱములం.

Native criticks have disputed whether the N thus inserted is *nacàram* [న] or nacára-pollu [న్] or sunna [ం] or half sunna [ఁ], and have questioned whether words spelt with various shapes of N can properly rhyme together. The discussion appears fruitless: and I allude to it merely because some of the learned at the present day seem to think it important. The question is not connected with syntax and should be passed over.

In the plural, the acc. sing. ని or ను is often dropped. Thus ఎందరిచూడము! Tara, 2. 109. (for ఎందరిని) how many have I seen! Lit.

how many have we *not* seen! This will be noticed under the Neg. Aorist.

In such places the use of the semicircle [ఁ] is advocated by the learned: who require us to write thus రాముఁ జూచి. But this refinement has never come into general acceptation, and the reader may safely neglect this semi-nasal until he has read the poems and can enter into the critical discussions in which Telugu philologists shew more acumen than soundness of judgment.

ON THE VOCATIVE.

All nouns in ఇ form the singular Vocative by lengthening the final vowel. Thus తండ్రీ O father! సుమతీ O wise man!

All other nouns make the Voc. in ఆ thus తమ్ముడా o brother!

In poetry this is sometimes shortened.

Sanscrit nouns singular, often retain (in poetry) the unaltered Sanscrit Vocative form. దేవ అవధారు Tara IV. 199. Hear me o God! Here the Telugu form would be దేవుడా Thus one of the songs in the Radha Madhava Samvadam, says.

క॥ రారా నందకుమారక
రారా నవనీతచోర రారా కృష్ణా &c.

Sometimes the vowel ō is superadded (R being inserted to prevent elision) Thus from సుదతి (madam) is formed సుదతిరో.

The Vocative, resembling the Nominative, is a Cala word. Accordingly in the common phrase అయ్యాయేమి కావలె Ayyā-y-ēmi cāvalĕ *Sir, what do you want?* we cannot substitute N for Y and say ayyā-n-ēmi.

The following stanza exemplifies some of the interjections

కాటుక కంటి నీరు చనుకట్టుపయిం బడ నేల నేడ్చెదో?
కైటక రాజ మర్దనుని గాదిలి కోడలరో! మదంబరో!
హాటక గర్భు రాణి! నిను నాకటికై కొని పోయి నేడు క-
ర్ణాటకిరాత కీచకుల కమ్మ! త్రిశుద్ధిగ నమ్ము భారతీ!

The words Son, Father, Brother, Mother &c. denoting affection, are used in a very wide sense. Thus in the Mahabbharat, Cadruva addresses

her serpent brood as అన్నలారా O brethren! and Saranga Dhara's mother addresses him as తండ్రీ Father!

ON THE ABLATIVE.

There are two Ablatives:— the Instrumental and the Locative. But as regards many nouns these are united and thus *Ablative* becomes a convenient name.

Many nouns, particularly in the plural, have no specific Ablative form: and these use the Inflection, to which affixes are added. Thus నా being the infl. of నేను I, and మా the infl. of మేము we, these form the Ins. by adding తో *with*, or చేత *by*. And the Loc. is formed by adding యందు *in*, or *on*. The word యిల్లు a house has a regular Loc. యింట in the house: still it has the liberty of using యింటి (the infl.) with the signs already mentioned. Thus యింటిలో, or, by contraction, యింట్లో in the house.

Thus there is a compound form, which is in general use: and a shorter form, which does not use affixes. This is often used in poems, but in common speaking the compound form is preferred.

Some neuters borrowed from the Sanscrit first declension often use the Sanscrit form of the singular locative. Thus జ్ఞానేన through knowledge: of which the proper Telugu form would be జ్ఞానముచేత.

The following are examples of the Instrumental case in the compound form.

అతడు he అతనిచేతపిలిపిస్తిని I made him call (them &c.) lit: I called (them) by his hand. అతనిచేతవిన్నాను I heard it from (lit: by) him. అతనిచేతశలవుపుచ్చుకొంటిని I took leave of him; lit: I took leave at his hand. తమ్ముడు brother తమ్మునిచేతదొరికింది it was found on his brother. lit: in his brother's hand. నాచేతతెలుసుకొన్నారు they learnt it from me. నాచేత వ్రాయించిరి they made me write it. lit: they caused it to be written by me.

The words తో and చేత elsewhere bear other senses. as నాతోచెప్పె he told me.

EXAMPLES OF THE SIMPLE INSTRUMENTAL.

చెయ్యి hand Infl. చేతి loc. or Ins. చేత. Example పిల్లనుచేతపట్టె he took the child by the hand. పల్లు tooth Infl. పంటి Ins. పంట: thus పంటగొరికె he bit it with his tooth. కన్ను Infl. కంటి an eye Ins. కంటజూచె he saw it with his eye. plu. కండ్లు Infl. కండ్ల—కండ్లజూచిరి they saw it with their eyes.—ముల్లు Infl. ముంటి thorn, ముంటపొడిచె, he pierced it with the thorn. తాడు Infl. తాటి a cord తాటగట్టె or తాటితోకట్టినాడు he bound it with the cord. గొడ్డలి Infl. గొడ్డంటి an axe Ins. గొడ్డట or గొడ్డంటనరికె he hewed it with an axe or else గొడ్డటితో, గొడ్డలితోనరికె. plu. గొడ్డళ్లు axes గొడ్డళ్లనరికిరి or గొడ్డండ్రతోనరికిరి they hewed it down with axes. నెయ్యి Infl. నేతి melted butter నేతితోతడిపె or నేతతడిపె she moistened it with butter-oil. కేలు the hand Infl. కేలి Ins. కేల with the hand. నోరు mouth Infl. నోటి plu. నోళ్లు.—వానినోటవింటి I learnt it from him, or at his mouth. గొర్రు a drill plough Infl. గొర్రి plu. గోర్లు Thus గొర్రవిత్తినాడు he sowed seed with a drill plough.

The word వల్ల or వలన meaning by is by native criticks considered to be assigned not of the instrumental but the locative is.

SYNTAX OF THE LOCATIVE ABLATIVE.

Of this, the *Compound* form is used with *all nouns* and adds అందు as నాయందు in me రాజ్యం a land రాజ్యమందు in the land. Or else it adds న as రాజ్యమున in the land.

Nouns that end in ఇ require as usual that the final vowel should be ఇ; accordingly రీతి manner forms అరీతిని in that manner. కసి spite కసిని through spite. ఆది the beginning ఆదిని at first వాఁరి threshold వాఁరిని at the threshold వెలి outside వెలిని on the outside. Here we may observe that in translating into English, the Ins. and Loc. cases often change their significations. The Ablative idea however is preserved.*

* Native grammarians arguing on Sanscrit principles alone, sometimes doubt whether a word properly belongs to the Instrumental or Local case. The English reader will find no difficulty, if he translates these by the ablative; which embraces both ideas and

All plurals form the Loc. in ల or లన్ as ఆరీతుల in those ways. కొండ a hill కొండల or కొండలన్ or కొండలలో or కొండలయందు in the hills.

Nouns of the 2nd. decl. form it in two ways. Thus మొగరం a pillar Loc. మొగరమున or మొగరాన Thus వాణ్ని మొగరానకట్టినారు They bound him to a pillar. ఆసమయాన or ఆసమయంబున at that time ఆగుమ్మం that door ఆగుమ్మానవచ్చినాడు he entered by that door. దూరం distance దూరాననిలిచె he stood at a distance. In page 50 and 53 of this grammar some other instances have been given.

In some places a doubt arises whether the word should be translated in one or the other case. Thus తొందర trouble, hurry ప్రయాణతొందర నుమరిచిపోయినాను In the hurry of the journey I forgot it. In such phrases the Loc. or Acc. appears to be used instead of the Ins: case.

In the plural the sign లో may be combined with the plural sign ల Thus పొందలలో in the bushes may become పొదల్లో.

The phrase రాత్రింబగలు night and day, is looked upon as anomalous, being a contraction for రాత్రిన్ని పగలున్ను contraction for రాత్రిని the *locative* of రాత్రి; and we have a similar compound in పదింపాతికె ten and a quarter మూడున్నర three and a half నూటఅయిదుంపావులా=105¼.

The Locative case *devoid* of *affixes* is exemplified in the following words which chiefly belong to the third or Irregular Declension.

యిల్లు a house. Inf. యింటి Loc. యింట Thus యింటనున్నాడు he is in the house. చెయ్యి a hand అతనిచేతనున్నసొమ్ములు the jewels in his hand. యిల్లు house plu. యిళ్లు houses. యిండ్లనున్నసరుకులు or యిండ్లల్లోవున్నసరుకులు the wares in the houses విల్లు a bow Infl. వింటి Loc. వింట As వింటసంధించె he fastened it *on* his bow. రోలు a mortar G. రోటి Loc. రోట As రోటపడ్డది

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this case is as easy in Telugu as in Latin. Native criticks sometimes doubt whether the case used is the Abl. or the accus. The context alone decides it. Thus కండ్ల may be with or in the eyes or the accusative. This arises from the abl. being in Sansc. as in Greek (see *Classical Journal*, volume XI. 148.) divided into three cases. See Nanaya Bhatt's Grammar, section xlvi.

it fell into the mortar కొఱ్ఱు a cross G. కొఱ్ఱి Loc. కొఱ్ఱ as కొఱ్ఱచచ్చె he died on the cross. నుయ్యి a well G. నూతి Loc. నూత, as నూతబడద్రోశె he pushed it into the well. ఊరు a town G. ఊరి Loc. ఊర, as ఊరనున్నాడు he is in town. చోటు a place G. చోటి. Loc. చోట, as ఆచోట in that place చోట్లు places కొన్నిచోట్ల in a few places. మొదలు root G. మొదటి Loc. మొదట, at the root or at first. plu. మొదళ్లు Infl. మొదళ్ల. Loc. మొదళ్ల, as మొదళ్లచిక్కుతుంది it is found at their roots. కాలు a foot Infl. కాలి plu. కాళ్లు Infl. కాళ్ల Loc. కాళ్ల, as నీకాళ్లపడతాను I fall at thy feet. మూడు three Infl. మూటి Loc. మూట as యీమూట in these three. పడమర the west G. పడమటి western Loc. పడమట, as పడమటనున్నాడు he is in the west.

SYNTAX OF THE PRONOUN.

Pronouns and possessives are generally *understood*, not expressed. Thus తండ్రివచ్చె *father came*, may denote *his* or *your* or *their* father. యింటికిపోయెను he went to *house*, may denote *his*, *their* &c. భార్యచెప్పిన మాట what the wife said; i. e. his, your wife &c.

In general the singular pronouns నీవు thou, నీ thy, are in English translated you, your. But the plural words వారు they వీరు they, when used respectfully instead of He, That person, take the singular form in English.

The respectful pronoun గారు is plural but is in the same manner translated by a singular. Thus తండ్రిగారువచ్చినారు merely means His (or My, or Your) father is come.

Some plural forms as వారలు, వీరలు, they (instead of వారు, వీరు) are peculiar to poetry.

The words వాడు he and అది she are often translated thus అక్కడి వాడు a man of that place యిక్కడిది a woman of this place తెలిసినవాడు a clever man తెలిసినది a sensible woman. నీవెవ్వరిదానవు whose daughter art thou.

The plural వారు *they* is translated *people* : thus మావాండ్లలో among my relations, or people. వెలమ the name of a certain caste;—వెలమవాడు a Velama, వెలమవారు Velama people. So రాచవారు people of the Rāça caste: whom the English generally call Ratsawars. The word కమ్మరవాడు a blacksmith, (or more strictly,) a man of the *cammara* class is sometimes pronounced కమ్మరీడు.

The feminine forms of the above would be వెలమది a woman of the Velama caste కమ్మరది a woman of the cammara class.

It is to be observed that among the Velamas and Ratsawars, or barons, the ladies usually assume male names. Thus రంగ a name of the god Vishnu, becomes రంగయ్య as a man's name, or రంగమ్మ as a woman's name. But the masculine form alone is used among the noble classes.

The *plural* affix గారు is honorific, thus రంగయ్యగారు, తండ్రిగారు, but is never used with a plural sense. Thus people of the భోగం class, or dancers, are called భోగంవాండ్లు and మాదిగ people of the *madiga* (cobbler) caste are called మాదిగవాండ్లు. In the same manner Musulmans are always (most improperly) called తురకలు Turks or తురకవాండ్లు. In such compounds the forms గారు and వారు would be inadmissible. Speaking *respectfully* of a Musulman, the Telugus say తురక ఆయన, or, more usually ఒకతురకసాయిబు, i. e. a Turkish Sahib.

When the *plural* of తండ్రి, తల్లి &c. are used, the affixes గారు or వారు are never used. Thus, మాతండ్రులు our fathers.

A peculiarity in translating the English pronoun calls for remark. The English pronoun often *denotes* the body, as *I am hot ;* or the mind, as *he is angry*. But in Telugu and it's cognate languages these substantives, body or mind, are *expressed*. Examples:—నాఒంటికి కాకగావున్నది it is hot to my body:—i. e. I am hot. వానిదేహమునకు అశక్తంగావున్నది it is ill with his body: i. e. He is ill. దానిమనసుకు కోపంగావున్నది. it is angrily to her mind: i. e. she is angry, వారిమనసుకుసందేహంతోచింది a doubt

occurred to their mind. In this expression the two languages agree: in the others, we should, in translation *omit* the words (body, mind) when they occur in such Telugu phrases: and, on the other hand we must *supply* them in making a translation from English.

[For the sake of my *Telugu native* readers I will point out that, the belly, the body అనేమాటలకు పొట్టపీనుగ అని అర్థమవుతవి మరిన్ని belly అనే మాటకు పేగులు అని కూడా అర్థమవుతుంది యీమాటలు ప్రయోగిస్తే ఇంగ్లీషు వారికి మహా అసహ్యంగావుంటవి కాబట్టి ప్రయోగ సరళి తెలిసి ప్రయోగించవలెను.]

The Relative pronoun when used with a *question* or with a *negative* verb, must be translated (like *ne quis* in Latin) *any:* thus యెవ్వరైనా అక్కడవున్నారా Is any body at that place. Answer, వున్నారు Yes. యెవ్వరు లేరు No.

The *relative* words, *who, when, where &c.* when connected with a *negative* must be rendered *no one, never, no where, &c.* Thus యెక్కడ where; యెక్కడలేదు no where: యెప్పుడు when. యెప్పుడులేదు never. Thus నేను యెప్పుడురాలేదు I never came; యెవ్వరు who, యెవ్వరులేరు there is nobody. యెవ్వడువచ్చినాడు who came? యెవ్వడురాలేదు Nobody:—or, no one came. Thus వక్కటి one thing, వక్కటిలేదు nothing.

The pronoun మనము, as noticed in page 57, includes the person addressed. Thus మనతండ్రి signifies Thy and my father. మనయిల్లు thy and my house. Telugu servants (like servants in England) speak of their master's property as మన Ours.

This peculiar pronoun, unknown in Sanscrit and Hindustani is not only found in the languages of the peninsula but pervades the languages of Tahiti and it's neighbouring islands, as is shewn in the Grammar of the Polynesian Language. This is stated in Williams's Missionary Enterprises in the South sea, page 527.

This phrase మన is also applied colloquially (like Our in English) without any clear reason. It is sufficient if the person addressed is acquaint-

ed with the person spoken of. Thus మనవాడునిద్రపోతూవున్నాడు Our friend sleepeth.

In speaking of relations, we say My father, my brother :—but the Telugu phrase is Our :—viz—మాతండ్రిగారు my father :—not నాతండ్రిగారు. Here we perceive the distinction between మా and మన.

The pronominal affix ఆడి is added to some *plural* nouns which are used as adjectives. Thus from ముద్దు a charm, a kiss, comes ముద్దులాడి a pleasing woman. From మాయ fraud, comes మాయలాడి a rogue. టక్కులు pranks, టక్కులాడి a cheat.

In poetry when the metre requires it, the words నన్ను *me,* నిన్ను *thee* may be written నను and నిను.

The feminine or neuter pronoun అది and it's plural అవి may be added to other words. Thus యీయిల్లునాది this house is mine యీగుర్రములుఅతనివి these horses are his. నీదాంట్లో in thine మనదానికి to ours. వానివి his things వారివి their things.

The pronoun తమరు selves, and తమ, own, are properly applied to *mahat* nouns alone. Yet it has been sometimes applied even to cattle. Thus పశువులు తమకు తామే పారిపోయినవి గాని యెవరు తోలుకుని పోలేదు. The cattle ran away of themselves; but no one drove them off.

The word తమరు You, your honour, is respectfully used in this manner; తమరుయిట్లా అడిగినారు your honour asked. In Hindustani as also in Italian a similar use occurs of the 3rd. person.

In addressing a superior the Hindus are careful to use the respectful pronoun. But in addressing an inferior, as a servant, where in English we would say you, and the Telugus would say thou, courtesy requires the *omission* of the singular pronoun. Especially in speaking to a tutor, or indeed any native of education, we must avoid the ill manners of using నీవు thou. Such an error causes much mortification although it may be concealed from our notice. The singular number may be used to *younger relations* and to servants, but in such places denotes familiarity and affection. In speak-

ing *regarding* their relations (even a daughter or grown up son) the respectful forms ఆమె and ఆయన are customary.

These nice points of manners can only be acquired by practice: and at commencing conversation we always (until we gain expertness) should desire our teachers to correct every expression we use. With such precaution, three years application ought to gain us a certain degree of exactitude, in the colloquial Telugu. A longer period will be required before we can attain any precision in translation.

Doubling a pronoun conveys a *distributive* sense, as will be shewn in the chapter on Reiteration. Thus వాండ్లువాండ్లు వచ్చినప్పుడు when *they* come; denotes, when the various persons came. ఆగ్రంథములలో in those books. ఆ ఆగ్రంథములలో in the different books. యెవ్వరిమాట వారుచెప్పవలశినది Let each speak for himself. యెవ్వరుయేమేమిపుచ్చుకున్నారో నీకు తెలుసునా Do you know what particular articles each of them took?

The defective pronoun అందు has been already noticed in page 65. As there shewn it is used in connection with verbs as a gerund.

ON THE SYNTAX OF THE VERB.

The Voices of the Verb have been already named in page 67. Some verbs are transitive and others (as To go, to live &c.) are Neuter: but the *forms* of these do not differ. The Neuter verbs are (as in Latin) governed by a Dative. Thus నాకుతెలుస్తుంది (mihi videtur) it appears to me.

Several Neuter verbs are translated by Transitives. Thus తప్పుట to fail, is a verb neuter. but తెలివితప్పిన sense-lost, signifies, who has lost his senses. వానికిభార్యనష్టమయినది To him, wife has been lost: i. e. he has lost his wife వానికికాలువిరిగింది to him a leg is broken: i. e. he has broken his leg.

The passive verb is sometimes translated by a neuter. Thus అగుట *to become* has the passive form అగుపడుట which signifies to *appear*. నాకుఅట్లాఅగుపడింది so it seemed to me. Thus అయినాడు and it's passive form కాబడ్డాడు equally mean *he became*. Thus తెలియుట and తెలియబడుట equally mean To seem, come to light, become known. ఉండినాడు and ఉండబడ్డాడు equally mean He was, or remained, or dwelt.

ON YES AND NO.

A question being always expressed by a verb, the answer often is the same verb, affirmative or negative, without the sign of question. See page 96. Examples. వచ్చినారా have they come? వచ్చినారు Yes. lit. They have come. రాలేదు No. Lit. they have not come. పోయినావా Did you go? పోయినాను Yes. పోలేదు No. పోగలుగుదువా Can you go? పోగలను I can go. Yes. పోజాలను, or, పోలేను no. lit. I cannot go.

It has been shewn that ఉండుట to stay, dwell, remain, forms the negative in లేదు. Thus ఉన్నాడా Is he there? is he alive? has he remained there? ఉన్నాడు, Yes, లేదు No.

Now as verbs of staying, dwelling, or living, always imply a locative case, (as *he* dwells *on* the hill) these phrases always include a nominative and a locative: whether these cases are expressed or understood. Thus ఉన్నాడా denotes Is he *there?* Is he alive (*in* life,)? did he stay? (i. e. here, there &c.)

Accordingly the words for Yes, viz ఉన్నాను I am ఉన్నారు they are, లేను I was not &c. &c. are parts of the verb ఉండుట to Be or Stay.

But అవుట, i. e. కావడం To Become, obviously requires, or connects, *two nominatives*. as వాండ్లు శిష్యులు అయినారు they became scholars.

Thus Telugu proceeds on the same clear principles that appear in other languages.

Examples. వీండ్లువర్తకులా? *Are these men* (Nominative) *merchants?* (nominative.) వర్తకులే Yes, కారు No.

In the question thus put, there are two nominatives, but no verb:— "*these, merchants?*" is the expression, the verb being understood. The same abbreviated expression is used in English to denote astonishment.

And in the reply, the affirmative of the Telugu substitutes a mere emphatic E (see page 96.) to supply the words They are. Again, యిదినీకు జ్ఞాపకమా Do you remember this? (lit: this, memory, to thee?) జ్ఞాపకమే Yes. జ్ఞాపకంలేదు no.

Again యివి యివి యివి నీవా Are these, and these, and these things,

yours? నావే Yes. కావు No Here the nominatives యివి యివి are opposed to the nominative నీవి. And accordingly the verb used is కావడం cavadam to become.

In a few places కాదు seems to take the sense of లేదు. But this arises from the phrase being incomplete. Thus వానికివిడుదలకాదు he cannot be released. Lit: to him, release is not. That is, not possible. యీపనికాదు This is out of the question. Lit. This act is naught. యిదిఒకరాజ్యంకాదు this is a miserable place. Lit: this is not a place. It does not deserve the name of a kingdom. ఎండచేతపైరుకాదు the crop is not (prosperous) by reason of the heat.

చచ్చేది వృద్ధులు మాత్రమే కాదు It is not only the old who die. Here one nominative is చచ్చేది dying, decease: and the other (not expressed) would be, సహజం *usual*, or any equivalent word.

Some interjections are used (in conversation alone) to express Yes. Thus ఆహా aha, or, ఆఆఆ aye aye. Elsewhere some nouns are used, to denote reverence, as బుద్ధి అయ్యా Yes sir. (literally, Your pleasure) Or, చిత్తం which bears the same meaning. The words అదే *(the same! the very thing!)* సరి *right!* మరి *aye!* వల్లె *very well!* are also used to denote *Yes.*

When connected with the Instrumental case (చేత, by) నాచేతకాదు it cannot be effected by me (or, by my hand; similar to the Hindustani phrase *méra hath sé hóta nahín)* Or, I cannot do it. But చేత being both the Ins. and the Loc. of చెయ్యి, the use of lédu (నాచేతలేదు) would mean It was not *in* my hand.

Further examples: నీకుకావలశినదియిదేనా Is it this you want? అదే yes. పెండ్లి ఆడుతాడా Is he going to marry? ఆడుతాడు yes. ఆడడు No. కద్దు లేదనక, *without* saying *yes* or *no*. ఆపేరు నీకువచ్చునా Do you know that name? వచ్చు, yes; రాదు no. అట్లాచేతునా Shall I do it? చెయ్యి, yes; వద్దు no.

ON THE SYNTAX OF THE VERBS TO BE.

Thus the words Yes and No are expressed by forms of the Auxiliary Verbs, the syntax of which varies according as they are connected with nouns in the Ins. or Loc. cases.

Adverbs are considered locatives: thus యిప్పుడులేదు not now. Lit. It is not in this time, వాండ్లుయిప్పుడులేరు They now *are* not *(here;* or, *living.)*

But Adjectives being considered Nominatives, require కాదు Thus యిదిన్యాయంకాదు This is not *justice:* which in English would become this is not *just:* the full phrase for this would be యిదిన్యాయమైనదికాదు.

Adverbs occasionally take either verb according to circumstances. Thus అట్లాకాదా was it not so అట్లాలేదా was not it placed so?

The words న్యాయంకాదు signify, *it is not just.* But న్యాయంలేదు would signify There *is* (exists) no justice (or reason for such an act) Hence న్యాయంలేనిపని *an act wherein there is no justice:* an act *devoid* of reason. Thus అతనిదికానియిల్లు a house *that is* not his. అతడులేని యిల్లు a house *wherein* he is not.

Here the Nom. is used with a Loc. sense as in Hindustani " Main thá só ghar" singnifies " The house *in which* I was," and the word for *house* may be in any case. Thus నేనుండినయింటికివచ్చిరి (main thá só ghar kó áye) they came to the house wherein I was.

In a few phrases either కాదు or లేదు may be used, because connected with a word which may be considered either as a noun or an adjective. అట్లావంచితే నొప్పికాదా, or, లేదా If you bend it so, is it not *painful?* (adjective). Or else *is not there a pain:* wherein the word is a substantive. Elsewhere: వల్లలేదు, or, వల్లకాదు It is impracticable: it is out of the question. సందేహించవలసినదిలేదు or, కాదు there is no reason to doubt it.

An anomalous construction sometimes occurs. Thus వచ్చినదిఅయిదు గురుకాదా Was not it five men that came. కుదిరినదిపదిమందిగదా Were not there ten healed? *Was* not *it* ten men. అదియెక్కడక్కడా was the like

of this ever heard. Herein కద్దు is used for కలిగినది. In the Mahabharat, Santi, 1. 20. వర్తనంబులు తేటపడనియవి లేవు. *There are now no points left unexplained.* తమకునేనుఅక్కరలేదనిసందేహించినానుగనుక As I imagined you did not want me. As I supposed I was not wanted by you.

The two verbs are contrasted in this verse. He that cometh to God must believe that he IS (*οτι* ΕΣΤΙ) and that he IS (*μισθαποδοτοης* ΓΙΝΕΤΑΙ) a rewarder of them that diligently seek him. (*Hebr.* XI. 6.) Herein the first word denotes existence కలిగినాడని and the second quality అయినాడని. The reason for which the verbs are placed in the past tense will be seen in the Syntax of that tense.

Both లేని and కాని (the past rel. per. of లే and కా) may stand without a second noun governed by them; thus కానివాడు one who is not, i. e. an enemy: కానిమాట a word that is not; i. e. nonsense: కానిపని an evil act: లేనిపని foolishness: Dasav. 9. 344. లేనిలెక్కలు false bills or accounts.—లేని మాటలు slanders, falsehoods. In such places a second noun may be understood. Thus స్నేహితుడుకానివాడు one who is not a *friend;* but స్నేహితుడులేనివాడు would signify one who *has* no friend. ఒప్పుకానిమాట a speech that is not wise. పాటికానిపని an act that is not just. నిమిత్తంలేనిపని a deed *without reason.* అక్కరలేనిపట్టింపులు groundless squabbles. స్వారస్యంలేని మాటలు &c. Again నేను అతనికి అప్పుపుండనిసంగతివాండ్లకుతెలుసును They know that I am not in debt to him.

అవి వుండేలెక్కలుగాని లేని లెక్కలు కావు (here four forms are mingled) These accounts are forthcoming, they are not wanting. Lit: These are existing accounts, and not nonexisting accounts. Here గాని signifies And not.

The word లేదు, లేడు &c. are colloquially contracted into లే! denoting the word No! And in the same manner కాదు is contracted into కా.

Some other verbs used as auxiliaries, (as అనుట, to say, మానుట to cease, మాలుట to fail, &c. &c. will be noticed in another part of this Gram-

mar. Some of these are used in connection with the Aff. verb, others with the Neg. P|| and all admit of idiomatical senses widely different from the original import. Hence they require explanation, to enable us to use them in daily conversation.

ON THE INFINITIVE.

It has been shewn (in page 66.) that the Roots of Verbs end in silent consonants, to which *uta* is added (as *pad-uta*, *pov-uta*, *paluc-uta*) to form the Infinitive, and ఇ to form the past participle ; as పడి pad-i, poy-i, &c. while ē (as pad-e, poy-e &c.) forms the aorist P||.

This form of the Inf. is denominated the "Infinitive in UTA" to distinguish it from the "Infinitive in *adam*" or, the form డం, viz పడడం pad-adam, పోవడం pov-adam, పలకడం palac-adam. Both of these equally originate in the Silent Roots viz, pad, pov, paluc, and are similar to the Latin Gerunds.

By dropping TA we have the forms పడు, పోవు, పలుకు; which some grammarians consider the Infinitive: but this seems objectionable; because, as shewn in page 66 this is an Imperative form.

The ancient native philologists have done otherwise. They cite verbs in the 3rd person singular of the past tense. Thus పడె, పోయెను, పలికె. It is not easy to discover why this form was adopted: it coincides with the mode in which verbs are cited in the dictionaries of Hebrew and Arabic: of which languages these bramins probably had never heard.

Other forms which we may call infinitive are derived from participles by adding DI. Thus పడేది, పొయ్యేది, పలికేది which add ది to the Aor. p|| and పడింది, పోయింది, పలికింది——or—పడినది, పోయినది, పలికినది which may be distinguished as the *Infinitive* (or Root) *in DI.* For these mean falling, going, speaking ; and answer to the Latin supines.

ON THE INFINITIVE IN A.

The form which adds A to the Root, as పడ, పోవ, పలక pad-a, pōv-a, palac-a, is denominated the *Infinitive* (or Root) *in A*. EXAMPLES:— పోతలచెను he thought to go; he thought *of* going. పడను, to fall, పడ

పోతిని I was just falling. విను hear వినఁగల్గెను it happened (that I) heard. అను say; అనవస్తుంది she is likely to say. వ్రాయు write, యిదినేనువ్రాయవద్దా am not I to write this. ఆడు dance, play, ఆడనేర్చినది she learned to dance. ఆడఁగలదు she can dance. చెప్పు say చెప్పచాలను I cannot say.

The letter N is added when a vowel follows, as రానొప్పదు ra-n-oppadu you must not come.

Elsewhere it is translated thus యెంతచెప్ప (Vema 2. 14.) however often you tell him. Instead of చెప్పినప్పటికిన్ని.

Irregulars, as కా, రా, &c. form the Inf. accordingly. కావడం to become కాచాలడు he cannot become. రావడం come, (వచ్చుట to come) రాకూడదు you must not come. Lit: to come is impossible, or, not fit. కానీ so be it: రానీ let him come, నొచ్చుట to ache. Inf. నొవ్వ or నో, painfully, నోనాటుట. To press so as to pain. నోనాడె he pained or offended.

Sometimes the Inf. in A is translated adverbially: as తెగుట v: neut. to break, or open, సంచితెగఁగోసె he cut the bag open. పడుట to fall: పడఁగొట్టుట to knock *down*—or, *so as to* fall. సాగుట to proceed. సాగనంపుట to send *away:* lit: to send *proceedingly.* లేచుట to rise v: n. లేవనెత్తుట (*leva-n-ettuta* the n is Druta) to raise up—lit: to lift *risingly.* విడుట, to loose, విడనాడె vida-n-ādĕ, he was about to let go: he attempted to let go. వుండు be, వుండనిమ్ము unda-n-immu Let it be.

Sometimes it is translated by changing a neuter verb (as కనబడుట to appear) into a causal (as కనపరుచుట To shew). Thus తోడ నిగ్గు పైకి కన్పడ వలువ (Lavanya, verse 35) a dress that *shews* the shapes. Lit: A shape-appearing dress.

Elsewhere it conveys the sense of a gerund: denoting what *is to be done.* As, కల్లుదించపోతిమి callu dinça potimi, *we went to draw* (lit: to take down) *toddy.* Here దించను is equivalent to దింపడానకు. Again, (in the Saranga Dwip.) ఈవు కటాక్షింపక యిది సమయంబు it is

uow time for thee to be gracious. That is కటాక్షించడానకు, for shewing mercy: for viewing graciously. చదవను కావలె I want it to read. రాను పోను పదిదినములు పట్టును To come and go will take ten days: (for; రావడానకు, పోవడానకు.) చూడపాపం it is shocking to behold. వ్రాయ నలవిలేదు it is out of my power to describe this. యిల్లు కట్టను రాళ్లు కావలెను stones are wanted *to build* the house (ad domum ædificandam.) నేను తాగను చెంబు లేదు I have no cup *to drink* with. తినను అన్నంలేదు కట్టనుబట్టలేదు I have no food to eat nor clothes to wear. ఆరభసం బేమిచెప్పఁగ. (Tara. 5. 23.) who can describe that battle? రాపనిలేదు there is no occasion to come.

When the sign of question (p. 96.) is added the word *must* is understood. Thus నేను రానా nenu rā-nā. Must I come? am I to come? అట్లా వ్రాయనా Shall (or must) I write so? This is often imagined to be the first person singular of the negative aorist but in truth belongs to the *affirmative* verb, and (like వలశినది must) is equally applicable to all persons whether singular or plural.

Verbs in IY as తెలియుట tel-iy-uta, *to understand*, generally drop the I and are written thus తెల్యుట tel-yuta.

In poetry IY is sometimes inserted. Thus from పడు, fall, పడ becomes పడియ. Thus త్రుళ్లిపడియనేల trulli padiyan (for padan) ela? why exult thus?

Elsewhere *adi* is inserted. Thus చేయలేక unable to do it, becomes చేయనదిలేక cheyan-adi-leca. (M. Santi. 1. 35.)

The Root in A having an adverbial force, adds గా, the adverbial sign, at pleasure: thus చేయ, చేయగా, చేయంగా, చేయఁగ are equivalent.

The *roots in A* of some *neuter* verbs become in English *adverbs* if connected with a transitive verb. Thus పడు fall, becomes పడ down; in the phrase పడకొట్టుట to knock down. లేచుట to rise becomes లేవ, translated *up* in the phrase లేవనెత్తుట to raise up. సాగుట to proceed, becomes సాగ *off* in the phrase సాగనంపుట to send away. పగలుట to

break, v. n. forms పగలగొట్టుట to break (v: a.) *to pieces,* ఊడుట v: n. to *become loose* becomes ఊడగొట్టుట to knock *out.* దిగుట to descend, by adding తుడుచుట to wipe, forms దిగదుడుచుట to wipe down. ఎడుట v: n. to separate. by adding పాపుట forms, ఎడబాపుట v: a. to sever. కూలుట to fall. కూలబడుట to fall down. నిగడుట v: n to stretch. నిగడ తన్నుట to kick *out*, or extend the legs. దిగుట v: n to sink దిగగొట్టుట to drive *in.* మళ్లుట v: n. to turn: మళ్లా again. తీరుట v: n. to end. తీరా at last. అంటుట v: n. to touch అంటగట్టుట to tie *together.* కూడుట v: n. to unite కూడబెట్టుట to put together పొసగుట v: n. to suit. పొసగ fitly మించుట v: n. to exceed మించ excessively.

Some Verbs added as auxiliaries to the *Root in A* give a causal sense. Or, the neuter verb becomes transitive. Thus విచ్చుట viççu; v: a. to open. విచ్చతీయుట v: a. viçça-tīyuta to open. నిలుచుట to stand నిల్వదీయుట or నిల్వబెట్టుట to raise or erect.

The verb చేయుట to make is used as it is in English. Thus వ్రాయు to write (vrāyu) వ్రాశేటట్టుచేశినాను I made him write.

The verb కొను would make కొన but this is generally changed into కో thus మేలుకొనుట v: n to awake. మేలుకోచేయుట or మేలుకొనచేయుట v: a. to arouse.

ON THE AFFIX GA.

The adverbial sign గ or గా is often inserted without altering the sense. Thus రాగా or రాగానే as soon as he comes. పోదలచె or పోగాదలచె he thought of going వాడబారుట To change colour మొగంబు వాడ బారగ ముద్దులాడియాడి (Utt. Ramayan. IV. 287.) he kissed her till her face was covered with blushes.

The circle (page 25) is often written with గా. Thus పోగా, చేయగా, పడగా are written పోంగా, చేయంగా, పడంగా which grammarians consider the original forms. And accordingly, when the circle is omitted (for this nasal is usually dropped in speaking) they wish to substitute

a semicircle (see p : 26.) and write పోఁగా, చేయఁగా, పడఁగా. This refinement may perhaps be admissible in poetry : but should never be used in ordinary writing : for among the Telugus themselves the semicircle has never come into use, unless in the writings of a very few authors. Even the learned Telugus who aid us in our studies, and urge upon us a strict attention to this needless character, will not themselves use it in writing common letters, because they are conscious that like the letter ఱ R it is unintelligible.

Above all we must remember that the semicircle is *inadmissible* unless in Telugu poetry. No learned Telugu ever sanctions its use in prose. Above all its introduction into the common fluent prose of business is looked upon as wholly absurd.

The learned men who superintended the printing of the first edition of Vemana have very injudiciously introduced the semicircle into the text. It certainly ought to be excluded.

When a stanza of verse ends with the syllable గా, the letter N is generally added. Thus గాన్. which is erroneously written and pronounced గానూ. Examples. ఉండగన్, i. e. వుండగా Being. వ్రవ్యారగాన్ i. e. వ్రవ్య ఆరేట్టుగా, Evidently. The N is added in the same manner to the words లోన్ in, తోన్ with, and a few others which belong to the class called Druta.

The affix గా is translated *as*. Thus లేవగా as he arose రాగా as he was coming అట్లావుండగా as it is so.

Elsewhere it is equivalent to అయి past P|| of అవుట. Thus ; సిద్ధంగా వున్నారు, or, సిద్ధమైవున్నారు they are ready.

ON THE INFINITIVE IN ADAM.

By adding డం to the root in A, is formed the Infinitive కలగడం, ఉండడం, పోవడం, రావడం. &c. And these are nouns of the 2nd. Declension. Thus the dative is రావడమునకు, or, రావడానకు *to or for coming.* And it even takes a plural form as రావడములు. The import is conveyed by a noun, as, arrival, departure (coming, or going) &c.

Verbs that have a monosyllabic Root (or Imperative) as రా come, లే rise, తే bring, insert V, viz, రావడం, లేవడం, తేవడం.

And as usual, such verbs as end in ççu, double the V. Thus యిచ్చుట to give, which makes ఇవ్వడం. Others do not double the V but the first syllable nevertheless is changed by lengthening the vowel. Thus వచ్చుట forms రావడం coming.

In English such nouns are *governed* by a genitive: as *His arrival*, Through *my* going, at *their* saying this: but in Telugu these are governed by a *nominative:* as అతడుపోవడంనాకుతెలియదు *I did not know of his going* lit. *He going.*

And—as in Latin the Dative is used instead of the nominative.—

> (Est mihi nonum superantis annum
> Plenus albani cadus; est in horto
> Phylli, nectendis apium coronis,
> Est ederæ vis, &c.)

so in Telugu the same construction prevails, as వానికియిల్లులేదా has not he a house? Lit. To him, a house, is there not? నీకుభార్యలేదా have not you a wife &c.

It is used in lieu of a verb: as ఇదేపోవడం I am now going. This is my departure. నేనువెళ్లడంతక్కువ I rarely go there.

Colloquially we use this form in some phrases thus అహుకుంనిలుపుకావడానకు towards the suspension of the order, అయ్య ఆస్తి నేను అనుభవించడంఅయినది which is a round about way of saying అనుభవించినాను I inherited his property వాడుయిట్లాఅనడంయెటువంటిది what can be the meaning of his saying so? (Literally Ille Sic dicendum quale? Or by a nearer approach to a Latin idiom, Illius hoc verbum quale est?) నీవుఅట్లా వ్రాయడంయేమి what could you mean by writing so? (This approaches to the Latin *Supine.*) ఆదినంకుతర్వాతయిదేరావడం this is the only time of my coming since that day. యిదేపోవడం I am going immediately నీపేర వ్రాయించడంఅయినది you are hereby informed. I have to inform you వారిపేరటవ్రాయడంఅవుతుంది or more elegantly వ్రాయనవును propose

to write to them మాకుజీతంయివ్వకపోవడంకాకుండా besides depriving me of my pay.

This form with కలుగు denotes custom. Thus ఆమెనుచూచిమాట్లాడడంకద్దుగనుక. As he often sees and speaks with her. యీ సంపుటం లో పత్ర సంఖ్య లేదు క్రొత్తగా వెయ్యడానకు నడుమ కొన్ని పత్రములు పోయినవి. "The present volume is not paged, and *as for paging it* anew some leaves are missing." Again, the verse "God is not man *that he should* repent" is expressed పశ్చాత్తాపంపొందడానకు. Again మహారాజ మహారాజతమకుతెనుగువచ్చివుండంగామాకుపదివేలు Oh your honor your honor! your knowing Telugu is a vast advantage to us.

The difference of *adam* and *edi* should be observed: thus—నేను రేపు వచ్చేదా Am I to come tomorrow? యిదినీకుతెలిశేది Be it known to thee వాడురేపురావడమా Is he coming tomorrow?

The verb *active* in డం must often be translated passively Thus ఆ వాకిలి పగల కొట్టడమును గురించి నీవు యేమన్నా గుర్తెరుగుదువా "Do you know any thing regarding the doors having been broken?" literally regarding the *breaking*.

ON THE INFINITIVE IN U.

This is formed by dropping the infinitive sign ట, and often (in *regular* verbs) gives an imperative sense. Thus వ్రాయుట to write, becomes వ్రాయు write thou.

It is also used instead of the present P|| or Aor. P|| thus వ్రాయువాడు for, వ్రాశేవాడు he who writes. చదవుబుద్ధి an inclination to read. Lit. A read-mind. అతడుపోవుదోవ the way he goes. Or, instead of the past rel P. Thus అను On his saying so. (Brihan Naradiyam 3.167. క॥అను నరనాథువాక్యము విని He spoke: the king of men listened, and replied.

The verb ఆగుట to become, forms as usual అగు which is used instead of the past rel P|| Thus రకముగుగుబ్బచన్నులను (those shapely breasts) for, రకమయిన.

It is sometimes construed as a verbal noun—Vema says. (book 2. 103) తొత్తితోటిపొందు (i. e. పొందుట or, పొందివుండడం) దోషంబుజోషంబు Here పొందు is the *being intimate.*

Sometimes it becomes a mere noun. Thus from పలుకుట *to speak*, comes పలుకు a *word* thus అక్కడవుండుటచేత by *the being there.* Accordingly it takes a plural form.

It may be used instead of the *Infinitive in Adam* thus ప్రాణంఅనుకంట (Charitra p. 218.) it is better *than calling* this spirit.

Some affixes and auxiliary verbs are used with this form as దల g. v. Thus అచ్చుట To owe అచ్చుదల owing, due వాలుట to slant వాలుబల slanting తిరుగుట to turn v. n. వ్యాధితిరుగుదలగావున్నది the disease is on the turn.

ON THE INFINITIVE IN UTA.

This is often treated as a noun, and has a plural. Thus దేవుడగుటెరిగి *devud'agut'erigi*, knowing him to be the god: lit: knowing his *being* the god. అత్రక్రమించుటలు (Tara 3. 103.) transgressions, sinnings. చేయుటల్ doings (Vishnu Puran 1. 56.) పలుకుటల్ *speakings*, (Tara 2. 72.) ఉండుటల్ (Rodha Madhava Samvadam 3. 68.) the being, or staying there.

Thus it may use the Dative sign, రాకుండుటకున్ (Naishadham 3. 17.) at her not coming వానివద్దికివచ్చుటకుజడిసి Fearing to approach him —lit. Fearing at *approaching*. Wherein the inf. form (formidare) is used.

Or the Ins. Thus వాడు మిక్కిలి నమ్మిన మనిషి అవుట చేత through his *being* a man much trusted.

Or the Acc. Thus నన్ను విభుని బాయుట కోరినాడు (Rucmargada 3. 257.) he wished to sever me from my husband. అతడు నీ అల్లుడగుట కోర (Mandh. 3. 150) he desired to become thy son in law.

Sometimes in the nom. form it has the instr. force. Thus అనుటయు Tara 4. 9. On his saying so.

In the compound పండుటాకు *a red* (or literally, *ripened*) *leaf*, the form seems to be used in lieu of the past rel P|| viz పండిన ఆకు. But more

probably this is not the *Inf. in UTA,* but the T is inserted merely to prevent elision.

ON THE INFINITIVE IN DI (EDI, or, INADI.)

This is derived from the participles; but by adding the pronoun అది it conveys (in English) an infinitive sense. Being formed from the pronoun it is declined accordingly. But the Nom. and Dat. cases alone are used. Thus చేశే who does, చేశేది Doing, act చేశేదానికి to or for the doing. Past P|| చేశిన who did, చేశినది what was done. చేశినదానికి to or for the act. Thus like *ing* in English it sometimes denotes *act* and sometimes the thing done, or, the *effect* of act.

Like the *Inf: in Adam* (p:134,) these are governed by a nominative, which in English becomes a genitive. Thus. వాడు అట్లా చెప్పేది యేమిటి what is (the meaning of) *his* saying so?

Or it is translated by a verb. Thus అట్లా అన్నది నీతమ్ముడు It was your brother who said so. నేను యిట్లా వ్రాశేదా Shall I write thus? (the A of interrogation being added.) అట్లా వ్రాశేది Yes: you must write so.— యెందుకు అరిచేది why shout so?—i. e. why *do you* shout so? అతడు వెళ్లినది యెప్పుడు when was it he went? వారుపోయినది నిన్న It was yesterday they went. నేను వ్రాశినది వ్రాశినదే What I have written I have written. పోరులేనిది పోరుపుట్టెను Here befel a quarrel where no quarrel was. కురిశినది యెరగను I did not know it was raining. యిది వూరికిపొయ్యేది I am now going home: lit. This (is my) going to the village. నేనువచ్చినదివిని hearing of my having come. నీవులేనిది వుండను If you are not there I shall not wait.

Sometimes it conveys the sense of వలశినది must. నేను యెట్లా బ్రతికేది How must I live? i. e. how am I to gain my bread?

Or it has an imperative force as తెలిశేది Be it known (to you) చిత్తగించేది please to attend (to what I have written. This is a phrase in letters like "your humble servant." It is also expressed thus అంతర్యానికితెచ్చేది.)

It is governed by a noun that *follows* it, Thus నాటపెట్టినది నేను,

నీళ్లుకట్టినదిఅతఁడు, మొట్టుకుపంటగాచేయవలసినది దేవుఁడు It was I that planted, and he that watered: but it is God that must make it fruitful.

Sometimes it is equivalent to a passive participle. Thus యిందులో అర్థాపత్తిఅనేది వకప్రమాణం *Herein "what is called"* (anedi) *syllogism* (arthapatti) *is one test of truth.*

Sometimes అయితే is added as వాండ్లురానిదైతే should they fail to come Here రానిది is *the not coming.*

Thus in modern Greek εἶναι, the inf. of εἰμι is used for *is* and *are.* See Douglas on Modern Greek. p. 93 " There is something very singular in this change"&c.

The conjunction *inni* gives an intensive force. Thus వాండ్లుఅట్లా చెప్పిందిన్ని Even though they said so. మేమురానిదిన్ని Even though we did not come.

ON THE NEGATIVE VERBAL IN MI.

This is formed by adding మి to the root. Thus from వచ్చుట to come, the root is రా and రామి is the not coming, the non-arrival. Plur. రాములు. Thus మాకుపుండరాములులేవు There is no difficulty. యిట్లాచేయడం the doing so; యిట్లాచేయమి the not doing so. From కలుగుట to Be, comes లేమి want, poverty. ఎఱుగుట to know; ఎఱుంగమి ignorance (M. Santi. VI. 583.) కానుట to see; కానమి blindness. గిట్టుట to agree; గిట్టమి disagreement. తీరుట to be settled దానదీరమి Its not being hereby settled. (Bhanumad Vij. 1. 136.) చేయుట to do. యిటుచేయమి the not doing so (see Tara IV. 53.) కొర want; కాని not, కొరగాని vile; కొరగామి a vile act. కొరగాములు wicked acts, villainy. From నేరుట to be able, నేరమి inability.

ON IRREGULAR VERBALS.

All verbs possess the regular forms now given, but some have peculiar verbals.

To exemplify this in English:—*To arrive* makes *arriving* n. s (regular) *arrival* (irregular). To *Receive* makes *Receiving* regular and reception. Remit makes Remitting, remission and remittance. To Live, makes

Living, n. s. (reg.) and Life. n. s. irreg. All the Telugu irregulars are in *daily colloquial* use.

The regular forms have been shewn. Thus from బ్రతుకుట v. n. To live, by dropping ట we have బ్రతుకు n. s. Life Or బ్రతికేది or బ్రతికినది living. From చచ్చుట to die: చచ్చేది (regular) dying. చావు (irreg.) death.

I shall class the irregular verbals according to the Terminations. There are only about 200 in the language and about 150 are in the lists I have compiled.

The student need not at present pay particular attention to this list of words, but will find them useful in his progress further. Not only are these words in daily use but they exemplify the etymological principles of the language, and account for the formation of nouns (particularly those ending in క) which without such a key may seem to proceed on contradictory principles.

The import of the verbal is not the same in all verbs. It sometimes denotes the act, elsewhere the thing produced by the act, elsewhere the instrument.

As an *equivalent* to the Noun. I have inserted the form ending in ది Thus కాచినది *fruiting* (that which *is borne*.)—Some have several different shapes. Thus from నమ్ముట to *trust* are formed నమ్మకం and నమ్మిక meaning Belief.

I. Formed by adding A to the root.

కాయుట to fruit కాచినది that which is borne, i. e. కాయ fruit.

కట్టుట to bind కట్టినది, what is bound, i. e. కట్ట a bundle.

చాపుట spread చాచినది, what is spread, i. e. చాప a mat, sheet, sail.

పాయుట divide పాసినది. i. e. పాయ a division.

II. Terminating in AKA. This resembles the negative P|| thus రాక *without coming* పోక *without going*.

వచ్చుట come వచ్చినది coming రాక n. s. arrival.

పోవుట go పోయినది going పోక n. s. departure.

III. But others that end in క bear a form different from that of the neg P|| (as అలగక without feeling annoyed) which for the sake of contrast is subjoined, in the following list.

అలుగుట to be angry అలిగినది the being angry అలక anger అలగక without being angry. కనుట to view, కనినది that which is seen కానుక an offering కానక without seeing. కాగుట to be hot కాగినది a heating కాక heat కాగక without being hot. మునుగుట v. n. to plunge మునిగినది a plunging మునక a plunge మునగక without plunging. తునియుట v. n. to break తునిసినది a breaking తునక a bit తునయక without breaking. ఎరుగుట know ఎరిగినది what is known యెరుక knowledge యెరుగక ignorantly, unintentionally.

IV. Formed in IKA.

నమ్ముట;	నమ్మినది is నమ్మిక;	నమ్మక Neg. P‖	నమ్మనిది. Neg. Noun.
to believe;	belief;	not believing;	what is not believed.
కుదురుట;	కుదిరినది is కుదిరిక;	కుదరక;	కుదరనిది.
to assume a body;	form;	not being fit;	unfit.
అల్లుట,	అల్లినది is అల్లిక,	అల్లక	అల్లనిది.
to be woven	weft, weaving;	not being woven;	unwoven.
ఉముడుట,	ఉమిడినది is ఉమిడిక,	ఉమడక,	ఉమడనిది.
to be compact;	compactness;	not being compact;	unsettled.
వాడుట,	వాడినది—వాడిక,	వాడక,	వాడనిది.
to use;	use, custom;	without using;	what is not used.
పోలుట,	పోలినది—పోలిక,	పోలక,	పోలనిది.
to seem,	semblance;	not seeming;	what does not seem.
అలయుట,	అలిసినది—అలయక;	అలయక;	అలయని.
to be wearied,	weariness	unweariedly	unwearied.
ఓపుట,	ఓపినది—ఓపిక,	ఓపక;	ఓపనిది.
to be patient,	patience,	not bearing;	impatience.

V. In అకం plural అకములు as పంపకములు.

పంచుట	to share	పంచినది=పంపకం	sharing.
నమ్ముట	to believe	నమ్మినది=నమ్మకం	belief.
అమ్ముట	to sell	అమ్మినది=అమ్మకం	sale.

వండుట to cook వండినది=వంటకం cooking.

VI. In కడ; plural కడలు, as యెత్తుకడలు &c.

యెత్తుట to cite యెత్తినది, యెత్తుగడ citation.

నిలుచుట to stand నిలిచింది, నిల్కడ steadfastness.

పోవుట to go పోయినది, పోకడ course.

వచ్చుట to come వచ్చినది, రాకడ coming.

VII. In కి; having the plural కులు; as చూట్కి చూట్కులు.

చూచుట to see, చూచినది becomes చూట్కి eye-sight.

వుండుట to be, వుండినది—ఉనికి, dwelling.

మనుట to live, మనినది—మనికి, living.

లేకుండుట to be wanting, లేకుండినది—లేకునికి, absence.

దుక్కుట to plough, దుక్కినది—దుక్కి, ploughing.

వినుట to hear, వినినది—వినికి, hearsay.

VIII. In ట These are distinct from the *Infinitive* form in ట (see page 136) which is common to all verbs and which appears here in the first column: these form the Plural, పంటలు &c.

పండుట to fruit, పండినది is పంట a crop.

అలయుట to tire, అలసినది—అలసట weariness;

వండుట to boil v. n, వండినది—వంట cookery;

వేయుట to kill, వేసినది—వేట prey;

పాడుట sing, పాడినది—పాట song;

ఆడుట act, ఆడినది—ఆట play.

IX. In టు; plural ట్లు as పాట్లు mishaps.

పడుట fall, పడినది—పాటు mishap.

తిరగబడుట to rebel, తిరగబడింది—తిరుగబాటు rebellion.

పొడుచుట to stab, పొడిచినది—పోటు a stab.

వేయుట to cast, వేశినది, వేటు a blow.

మళ్లుట to turn, మళ్లినది, మళ్లబాటు rebellion మళ్లబాట్లు struggles.

నగుట to laugh, నగినది, నగుబాటు a joke.

X. In డి or డీ plural in డీలు or in ళ్లు.

నడుచుట	to walk,	నడిచినది, is నడవడి	walk, behaviour.
లేదు	*it is not*	లేనిది, is లేమిడి	famine, want.
పంచుట	share,	పంచినది, is పంపిడి	a share.
తినుట	to eat,	తినినది, is తిండి	food; plu. తిండులు.
దోచుట	to rob,	దోచినది, is దోపిడి	plunder plu. దోపుళ్లు.
రాచుట	to rub,	రాచినది, is రాపిడి	powder, rubbing రాపుళ్లు.
పోవుట	to go,	పోయినది, is పోబడి	course.
సాగుట	extend,	సాగినది, is సాగుబడి	cultivation.
అందుట	to reach,	అందినది, is అందుబడి	delivery. జాబుఅందుబడి

కాలేదు (i. e. అందలేదు) the letter did not arrive.

XI. In త This class is very numerous.

వ్రాయుట	to write,	వ్రాసినది, is వ్రాత,	writing. వ్రాతలు inscriptions.
యీదుట	swim,	యీదినది, is యీత	swimming యీతకొట్టిరి they swam.
వాయుట	swell,	వాచినది, is వాత,	tumour.
రోయుట	hate,	రోసినది, is రోత,	dislike.
కూయుట	cry,	కూసినది, is కూత,	a note.
పోయుట	cast,	పోసినది,—పోత,	foundery.
నడుచుట	walk,	నడిచినది,—నడత,	conduct.
ఆవలించుట	yawn,	ఆవలించినది,—ఆవలింత,	yawning.
పొగడుట	praise,	పొగిడినది,—పొగడ్త,	applause.
నేయుట	weave,	నేసినది,—నేత,	weaving.
మేయుట	feed,	మేసినది,—మేత,	food.
గీయుట	scratch,	గీసినది,—గీత,	a line.
చేయుట	do,	చేసినది,—చేత,	an act.
తీయుట	take,	తీసినది,—తీత,	taking.
అప్పగించుట	deliver,	అప్పగించినది,—అప్పగింత,	delivery.

XII. In వు or ప్పు.

అచ్చుట	to owe;	అచ్చినది is అప్పు,	debt.

కాచుట	to watch;	కాచినది—కాపు,	care; a tenant.
కానుట	to bear;	కానింది—కానుపు,	birth.
చూచుట	to see;	చూచినది—చూపు,	sight.
చేరుట	to arrive;	చేరినది—చేరువు,	nearness.
చెరుచుట	spoil;	చెరిచినది—చెరుపు,	ruin.
తీర్చుట	decide;	తీర్చినది—తీర్పు,	a decree.
చెడుట	perish;	చెడినది—చెరుపు,	ruin.
తలచుట	think;	తలచినది—తలపు,	thought.
నేర్చుట	learn;	నేర్చినది—నేర్పు,	art.
పిలుచుట	call;	పిలిచినది—పిలుపు,	a call.
వెడలుట	extend, go;	వెడలినది—వెడల్పు,	extent.
మెరయుట	to gleam;	మెరిసింది—మెరుపు,	lightning.
మోయుట	bear;	మోసినది—మోపు,	burthen.
రెట్టించుట	double;	రెట్టించినది—రెట్టింపు,	double.
విచ్చుట	to open;	విచ్చినది—విప్పు,	an opening.
వాచుట	swell;	వాచినది—వాపు,	swelling.
వీగుట	to bow; v. n.	వీగింది—వీపు,	the back.
గెల్చుట	conquer	గెలిచినది—గెలుపులు,	winnings. (Dasav. 9. 170.)

XIII. In పాటు or పాడు plural ట్లు

పడుట to suffer; పడినది, i. e. పాటు. a condition; plu. పాట్లు mishaps, hardships sufferings.

పొరబడుట	err	పొరబడ్డది పొరబాటు	error.
మళ్లుట	turn	మళ్లబడ్డది మళ్లబాటు	rebellion.
నగుట	laugh	నగినది నగుబాటు	joke.

Thus also కునికిపాటు a nod ఏర్పాటు arrangement విరగబాటు breach &c.

XIV. Derivatives in వ.

ఎక్కుట	to mount,	ఎక్కినది is ఎక్కువ	more, much.
తగ్గుట	to sink,	తగ్గినది is తక్కువ	less.
దిగుట	to descend,	దిగింది—దిగువ	the bottom.

అణుగుట	to stoop,	అణిగినది—అణుకువ	humiliation.
తెగుట	to break,	తెగినది—తెగువ	bravery.
తొక్కుట	to tread,	తొక్కినది—దోవ	a road.

One of these, as దోవ lengthens the first syllable as happens with ఈవి in the following class and thus the etymology is less evident.

XV. In వి; forming the plural వులు.

తెలియుట	to know,	తెలిసినది—hence తెలివి, understanding.
ఇచ్చుట	to give,	ఇచ్చినది—hence ఈవి, liberality.
మన్నించుట	to request,	మన్నించినది—hence మనవి, a petition.

So verbs in కోను as ఇచ్చిపుచ్చుకోళ్లు traffic.

XVI. In వు.

కొలుచుట	serve,	కొలిచినది—కొలువు	employ,
నిలుచుట	stand,	నిలిచినది—నిలువు	height,
చచ్చుట	die,	చచ్చినది—చావు	death,
చేయుట	do,	చేసినది—చైవులు	deeds.

XVII. Miscellaneous.

In ఇ—నొచ్చుట	ache,	నొచ్చింది—నొప్పి	pain.
పుట్టుట	be born,	పుట్టింది—పుట్టి	a child.
ఇతం—తప్పు	err,	తప్పితం,	error.
కరి—విను	hear,	వినినది—వినకరి	request, hearing.
కను	see,	కనినది—కనకరి	sight, seeing.
టం—పోరాడు	fight,	పోరాడినది,—పోరాటం	a fight.
డు—దోచుట	to plunder,	దోచినది—దోపుడు,	a plunder.
తోయుట	push,	తోసినది—తోపుడు,	a push.
పారుట	flow,	పారినది—పారుడు,	flow.
తి—నడుచుట	walk,	నడిచినది—నడితి,	walk, course.
దల—విడుచుట	to free,	విడిచినది—విడదల	release.
చొచ్చుట	enter,	చొచ్చినది—చొరదల,	entry.
ణి—పంచుట	share,	పంచినది—పంపిణి,	sharing.

న—దీవించుట	bless,	దీవించినది—దీవన,	benediction.
మానం—తీరుట	settle,	తీరినది—తీరుమానం,	decision.

XVIII. The middle verb in కొనుట sometimes makes the verbal కోళ్లు Thus మొత్తుకొనుట To wail మొత్తుకోళ్లు wailings.

XIX. It will be observed that some verbs take two three or four different forms in the noun, sometimes with various senses. All likewise use డం and ది and ట at pleasure.

నిలుచుట	to *stand* forms	నిలువు, or నిల్కడ, or నిలవ్వడం,	stature continuance,
నడుచుట	to walk,	నడక, నడవడి, నడవడిక	conduct,
లేదు	it is not,	లేమి, లేమిడి,	want,
కుదురుట	to take form,	కుదిరిక, కుదురు	form,
చేరుట	to arrive,	చేరిక, చేరువు	connection, nearness,
నమ్ముట	to trust,	నమ్మిక, నమ్మకం	trust, reliance,
వండుట	to cook,	వంట, వంటకం	dressing food,
పోవుట	to go,	పోకడ, పోక, పోబడి	course, going, trace,
వచ్చుట	to come,	రాక, రాకడ, వచ్చుబడి	coming, income.

XX. All these forms are peculiar to verbs of pure Telugu origin. For verbs derived from Sanscrit nouns use those nouns alone. Thus from విచారించుట *to examine* no Telugu verbal can be formed, and the Sanscrit root విచారణ alone is used for *examination*.

Several of these verbals are used as nouns: thus ఈత n. s. is *swimming* (from ఈదుట to swim) and (by adding కొట్టుట) hence is derived ఈతకొట్టుట *To swim* or *take* a swim. There is often a difference in idiom between these and the form in ఇనది INADI which I have given as a synonyme: thus it would be wrong to say ఈదిందికొట్టినారు instead of ఈతకొట్టినారు they swam. దానికానుపుయెంత i. e. how many are her offspring? This literally means How *much* (singular) is her offspring.

These are often the same as common nouns. Thus మంచినడక good conduct.

But they are widely different from the *Regular* verbals. Thus we cannot say మంచినడవడం which would mean good walking which is evidently wrong.

They also are different in syntax from common nouns using a Nom. where others use a Genitive. ధనములేమి (Vema) the destruction (or want or absence) *of* wealth. ఆయనరాకకుయెదురుచూచినారు They looked out for his coming. జనకుడు లేమికిగావనరి M. Saup. 2. 17. grieving at his sire's absence. నీరులేమికిబొక్కి Calahas. 1. 68. distressed for want *of* water. అతడురాకకుదిగులుపడి alarmed at his coming.

Several Verbals are precisely equivalent in meaning. Thus అతడిరాకకుజడిసిరి or, అతడురావడానకుజడిసిరి or, అతడువచ్చినదానికిజడిసిరి, or అతడువచ్చినందునజడిసిరి—all equally mean They were alarmed at his coming.

The word There is no need for your coming—may be expressed in the following variety of modes నీవురావద్దు Or else,—

నీవు రావడానకు అక్కరలేదు.
— రాగా ———— }
— వచ్చేటందుకు ———— } same as above.
— రావడం ———— }
— రావలసినదానికి ———— }

The Verbals may generally be translated as past participles. They can also govern the *Infinitive in A*, as కుడువనొల్లమి cuduvan ollami, a disinclination to eat.

ON VERBS IN INÇUTA AND ILLUTA.

Some of these are Derivatives: others are Causals. A Derivative Verb is formed from a noun: as సంతోషం joy సంతోషించుట to rejoice. తర్కం reasoning: తర్కించుట to argue. Many assume either ఇంచుట inçu or ఇంపు impu at pleasure. Thus ఉదయించుట To rise, come to light, be born: which may also be expressed (ఉదయం+అవుట) ఉదయమవుట. And these are made *causals* by adding చేయుట to do, or some other auxiliary. Thus ఉదయింపచేసినాడు he caused (this feeling) to arise (in the mind.)

Some nouns form two causal verbs of different import. Thus ప్రవేశం arrival, entering. ప్రవేశించుట v. n. To enter, be in. ప్రవేశపెట్టుట v. a. To introduce. Here one verb is formed with ఇంచుట and the other with పెట్టుట.

Elsewhere both forms convey the same import. Thus బోర్ల upside down may form either బోర్లవేయుట or బోర్లించుట to overset. Thus సంతోషించుట, or సంతసిల్లుట or సంతోషపడుట all equally mean To be pleased.

The termination *illuta* is rarely used unless in poetry. It *never* has a *causal* meaning.

Some verbs insert G. Thus from కోపం anger, comes కోపగించుట *To be angry*. From అందం adornment comes అందగించుట to adorn. But these forms are wrong and ought not to be used.

These affixes are used to change many nouns into verbs, Thus from జంకు fear, come జంకించుట, and జంకుపడుట. From మూర్ఛ fainting, comes మూర్ఛిల్లుట to faint, సృష్టి creation: సృష్టించుట to create.

Though some auxiliaries may be substituted for the sign inçu, the sense occasionally varies. Thus ఉండుట *to be* forms the causal ఉంచుట which means to keep: and also ఉండనీ, meaning Let it alone.

The Causal sign is çu or pu, (ఇంచుట or ఇంపుట) But కొ the sign of the Middle Voice is used with చు alone. Thus తెప్పించుట to send for, bring makes తెప్పించుకొనుట. Never తెప్పింపుకొనుట.

But the Neg. Aor. being formed from the *Root in A* admits పు or చు at pleasure. Thus ఘటించుట to *happen*, forms ఘటించదు, or, ఘటింపదు *it does not happen*.*

SYNTAX OF CAUSAL VERBS.

What has now been stated may explain the origin of the Causal voice. *Regular* verbs form the Causal by adding ఇంచు to the Root. Thus చేయుట

* This is one of the few rules regarding the Verb which may be found in the ancient Grammar written by Nannaia Bhatt.

To do, having *chey,* as the root, the causal is చేయించుట *chey*-inçuta to *make-do* i. e. to get it done: వ్రాయుట write వ్రాయించుట to get it written.

Irregular verbs use various contract forms. Thus from పడు fall, comes పరచుట cause, prepare. From చెడు to perish comes చెరుచు to spoil. From పేరుకొనుట v. n. to curdle comes పేరబెట్టుట *to set it to curdle;*

Some form the causal in two ways. Thus తీరుట to end. v. n. తీర్చుట v. a. To settle, decide. తీర్పించుట gives the same sense. దిగుట v. n. to descend, makes దించుట v. a. to take down, దింపుట to cast down. దిగదియ్యుట or దిగనాడుట, or దిగచేయుట all of which bear similar senses; being formed with the auxiliaries తీయుట to take, ఆడుట to do, చేయుట to do.

The verb వంగుట. neut. To bend, takes the following different shapes. వంచుట, వంపుట, వంగబెట్టుట, వంగదియ్యుట, వంగజేయుట, వంగవేయుట. For all these affixes are mere auxiliaries and convey the one sense *To bend,* v. act.

Thus ఇచ్చుట to *give,* forms, ఇప్పించుట or ఇవ్వజేయుట To *cause him to* give; to bestow, to grant. వచ్చుట to come, రప్పించుట To send for, రాజేయుట, or వచ్చేలాగుచేయుట the same. నిలుచుట to stand, నిలుపుట, నిల్పుట, నిల్వబెట్టుట, నిలువచేయుట, నిలుదోలుట, all of which are *Irregular* causals and signify to place, fix, establish. వ్రాయుట, వ్రాయించుట, వ్రాయజేయుట to write; to make him write it, to get it written, to have it written * కూర్చుండుట, to sit, కూర్చుండబెట్టుట to seat. సాగుట to extend; v. n. సాగవేయుట, సాగచేయుట, సాగింపించుట and (by contraction) సాంచుట to extend, v. a.

Sometimes it gives a *passive* sense. Thus నాకువినిపించినది *it sounded to me* is the same as వినబడ్డది it was heard.

In English the Causal verb governs the *agent;* as I made *him* write:

* Not, *cause it to be written,* which is not the present English phrase.

they caused *him* to write. But in Telugu it governs the object. Thus జాబు వ్రాయించినారు they-*caused-him-to-write* the *letter*. యిల్లు కట్టించినాను I had the *house* built. కుక్కలను తెప్పించు Send for the dogs.

As is here shewn, the Telugu *Causal* is frequently used where the English Causal is needless.

Elsewhere it is expressed by using the English *neuter* verb with the *active* sense : thus :—

పరిగెత్తుట to run; గుఱ్ఱం పరిగెత్తింది the horse gallopped; గుఱ్ఱమును పరిగెత్తించినాను I ran or gallopped the horse.

దాగుట, v. n. To hide; దాచుట, v. a. to hide.

మేయుట, v. n. To feed, graze; మేపించుట v. a. To feed, graze.

అమరుట, v. n. To *(be)* fit, be trim, అమర్చుట v. a. To fit, trim, get ready.

సాగుట, v. n. To extend, be extended, సాగించు or సాచు v. a. To extend.

పెరుగుట v. n. To grow, be grown, thrive, పెంచుట v. a. To grow or rear.

తీరుట v. n. To settle, finish, end, be settled or ended, తీర్చుట v. a To settle, finish or end.

చినుగుట v. n. To tear, చించుట v. a. To tear or rend.

చెడుట v. n. To spoil, చెరుచుట v. a. To spoil.

ఆడుట v. n. To play, ఆడించుట v. a. To play.

బిగియుట v. n. To tighten, బిగియించుట v. a. To tighten, thicken, coagulate.

చేరుట v. n. To accumulate or gather చేర్చుట v. a. To accumulate.

తూగుట v. n. To weigh, తూచుట v. a. To weigh.

Some neuter verbs become transitive in the causal.

Thus వచ్చుట, to come; రప్పించు to call, summons.

రాలుట, to fall v. n. రాల్చుట to make (them) fall, beat down, shake down.

సాగుట to proceed, సాగించుట to send away.

Or the contrary happens. thus అనుట to say అట్లాఅనుపిస్తుంది *so it appears, so it is said.* వినుట to *hear* వినుపించుట to *resound* proclaim or *sound.* తుపాకిలాగువినుపించినది it sounded like a gun నాకువినుపించినది I heard it.

And, if the causal sense is intended, these take another form; thus, వెళ్లుట to go forms వెళ్లనంపుట or వెళ్లగొట్టుట to send away. సాగుట to *proceed.* సాగనంపుట *dismiss.*

The original grammarians call the Causal ణిజంతక్రియ Nij-anta-criya i. e. the verb, that ends in the vowel ఇ which vowel is technically called Nich.

Further Examples of the mode of rendering the causal in English. చెల్లుట v. n. To pass, be current or valid చెల్లించుట To pay, discharge, ratify, sanction.—ఉండుట to be ఉంచుట v. a. To place and hence second causal ఉంపించుట to keep. లేచుట To rise లేపుట To arouse లేవదీయుట or లేవనెత్తుట to raise up గెల్చుట to conquer గెల్పించుట to give him the victory.—ఎక్కుట To mount, ఎక్కించింది she helped him up.—వానిచేత వ్రాయిస్తిని I made him write it: Literally. I had it written by him.—ఇచ్చుట to give, ఇప్పించుట to deliver, bestow.—నడుచుట to walk, నడుపుట to conduct, న్యాయంనడుపుట to *do* or *execute* justice.—చదువుట to read or recite, చదివించుట. to read aloud, proclaim. వ్రాయుట to write వ్రాయించుట to indite * or compose.—కట్టుట to build; కట్టించుట, to erect.—వలచుట to love, వలపించుట to enamour.—పిలుచు to call, పిలిపించు to send for; పొందుట to *get* పొందించుట to *inflect.*—తెచ్చుట to bring తెప్పించుట to *produce, procure.*—పట్టుట to hold, పట్టించుట to house (a crop).—అనుట To say, అట్లా అనుపించినది so it *seemed* or *appeared.*—వచ్చుట to come రప్పించుట to get, summons.—చూచుట to see, చూపించు to shew.—విను to hear వినుపించు to recite, declare.—నమ్ముట to believe నమ్మించు to persuade.—అగుపడుట to appear అగుపర్చు to shew,—తెచ్చుట to get తెప్పించుట to procure బట్టతెప్పించుకొన్నాను *I sent for* some cloth.

The following modes of the causal are idiomatic. హత్తుట v. n. To be touching హత్తింది it touched or was in contact హత్తిస్తిని I made it touch.

* This instance as also do some that follow, will prove that inçu is frequently without any *causal* sense.

(from హత్తించుట causal.) put in contact or touched him with it (admovere). In the neuter sense it is translated passively హత్తినాడు he was appointed or హత్తింది it was placed హత్తిస్తిని I placed it. I appointed him.

పరచుట the causal of పడుట is added to some Sanscrit or Telugu nouns, which thus are made verbs. Thus వినియోగం application, use వినియోగపరచుట To apply or use. యేర్పాడు arrangement; యేర్పర్చుట to arrange.

Some verbs adopt the simple or causal form at pleasure thus

చెల్లవలశినరూకలు	or	చెల్లించవలశినరూకలు	the money *due.*
పంపినజాబు	or	పంపించినజాబు	the letter *sent.*
చల్లుట or చల్లించుట		To scatter, sow.—తెచ్చుట or తెప్పించుట to get.	
మెచ్చుట or మెప్పించుట		To hymn or praise.	

Some verbs have no causal form: and use the Root, with the addition of చేయుట to do, or some other auxiliary verb. Thus—వేలాడుట To hang v. n. వేలాడతీయుట to hang v. a. పారుట To flow v.n. పారజేయుట to make it flow or run. కలుగుట to happen కలగచేసుట to cause, or bring about వ్రాయుట to write; వ్రాసుకోజేయుట to get it written.

తీరుట	to end	తీరచేయుట	to end v. a.
పోవుట	to go	పోగడచి, పోగడిచి	(Ila. 3. 165.) to send away.
		పోగొట్టుట	to drive away, to lose.
చితుకుట	to burst	చితకకొట్టుట	to burst or shatter.
కాలుట	to burn	కాల్చుట	to burn.
వచ్చుట	to come	రాబట్టుట	to procure.

ఇడియుట or ఇడిసిపోవుట To break or split v. n. ఇడియించు, యిడియపెట్టుట or ఉడియగొట్టుట v. a. To break, split.

The MIDDLE VERB forms the CAUSAL in two ways First by adding చేయుట to the Root. Thus వ్రాసుకొనుట (v: mid:) *To write;* causal వ్రాసుకోచేస్తిని I got it written.

Or, by changing కొనుట into కొలుపుట;—which form is rarely used

but in poetry. Thus మరులుకొను to fall in love v. n. but మరులుకొలుపుట To enamour, యిందునుగురించి జాబువ్రాయించి అతనిచేతికి యిప్పిస్తిని I got a letter written and delivered to him.

In English, we apply the Causal to the Agent as, I made *him* build the house; wherein the causal governs two accusatives (him and house) but in all the modern languages of India it is applied to the *object* and to that alone—thus యిల్లుకట్టించినాను I got the house built.

The former phrase may be expressed in two ways అతనిచేత యిల్లుకట్టిస్తిని By him I caused the house to be built or—అతడు యిల్లుకట్టించేలాగుచేస్తిని *He* (not *him*) to build the house I made.

With Intransitive verbs, రప్పించుట is to send for call as రప్పిస్తిని I sent for him. Again నేను జాబువ్రాసేలాగుచేసె or నన్ను వ్రాయజేసె he made me (literally *I*) write the letter—but నాకు జాబువ్రాయించె he had a letter written *to* me.

The causal form is often used instead of the simple verb. Thus తెచ్చుట is to bring. తెస్తా I will bring, or, using the causal form తెప్పిస్తా gives the *same* sense—So in English I wish you would *have this done*; meaning I wish you to do it.

The causal form may sometimes be used for the Middle form thus from మళ్లుట v. n. To turn మళ్లించుట or మళ్లుకొనుట v. a. To turn.

Further examples of modes of translation:—వ్రాయు to write జాబువ్రాయించినాను I got the letter written నాచేతజాబువ్రాయించిరి they got me to write the letter or employed me to write it or they made me write it. పొందు to get బేరంపొందినారు they obtained cargo. వాండ్లకుబేరంపొందించినాను I enabled them to obtain cargo.

సంవత్సరంమించింది a year passed సంవత్సరంమించినారు they LET a year elapse.

Causals are never governed by *neuter* nouns nominative, thus *in conjugating a causal verb the neuter form is superfluous.* Poets can by personification give neuters (minors) a masculine or feminine (major) import; and this of course is not regarded as a neuter.

Sometimes a double causal is used, as ఫలపర్చు or ఫలపర్చించుకొ To till, cultivate, make use of.

The causal verb is used in some places which in English do not require it: Thus Thou hast slain Uriah by their sword, which word "slain" must here be translated by the causal. చంపించినావు thou hast caused him to be slain. Yet the literal translation would be intelligible.

Some verbs form causals in various ways Thus విడుట v. n. *To leave*, forms విడుచుట, విడుపు, విడిపించు, విడపించు. Thus చెడుట v. n. To perish forms చెరుచుట, చెడగొట్టుట To spoil.

ON THE MIDDLE VOICE.

The Middle Voice is formed by adding కొనుట or కునుట (conjugated in page 69.) to the verb. The verb being either in the Past Participle. as వ్రాశికొనుట (which form is rarely used unless in poems) or else changing the final I of that participle into U viz వ్రాసుకొనుట Thus తెప్పించుట to bring: తెప్పించుకొనుట or తెప్పించికొనుట to bring or procure. అడుగుట to ask, forms అడుగుకొ or అడిగికొనుట.

Verbs of the 3rd. Conj. change యు into సు Thus చేయుట che-yu-ta *to make*, becomes చేసుకొ chē-suco; వ్రాయుట vra-yu-ta *to write*, వ్రాసుకొ vrā-suco; తీయుట tī-yu-ta *to take*, తీసుకొ tī-suco.

The middle form కొనుట is derived from కొనుట to buy or take; but as already shewn (p. 72.) deviates in some tenses.

Verbs that have only two short syllables in the root are often allowed to double the K: Thus కొనుట *to buy* forms కొనుక్కొనుట and తొడుక్కొ.

Verbs in గు (a few of them) drop గు and substitute క్కొ thus తెగకొనుట becomes తెక్కొనుట.

I have denominated this the *middle voice* because it closely corresponds with the *middle* or *reflective* voice in other languages.*

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* The older Telugu Grammarians call it A'tma Padārtham ఆత్మపదార్థం or the *Personal affix:* see Nannaya Bhatta's treatise, cap.

This addition more or less alters the English meaning of the verb according to circumstances. Some verbs always use it; some never do; some use it only in poetry, others only in prose.

The brief remarks found in the old grammars are not sufficient to explain the use of the Middle Voice: I have therefore framed the following classification, to which the reader may hereafter refer. The instances are collected from daily use, and should if possible be impressed on the memory. For the sake of brevity I shall sometimes merely cite the root and give the two discrepant senses: of which the *second* is the sense of the Middle Voice.

EXAMPLES.

I. *Instances of change of sense so great that a separate English verb is used to translate the middle voice.* In these the *voice* is sometimes altered; thus యిచ్చుట *to give*, is active; but యిచ్చుకొ *to assent* is neuter. కారుట to flow, కారుకొనుట v. n. to spread.—మాట్లాడుట v. n. to speak; మాట్లాడుకొనుట v. a. to bargain for. అచ్చుట to owe, అచ్చుకొనుట to pay. గీరుట to scratch; గీరుకొనుట to warn; ఉండుట to be, వుండుకొనుట to wait. అనుట to say అనుకొనుట to suppose. అండచేయుట to protect, give refuge అండచేసుకొనుట to take refuge, seek protection. చూచుట to see; చూచుకొనుట to tend. వుచ్చుట to send, వుచ్చుకొనుట to take. తీయుట to pull, తీసుకొనుట to take. పోయుట to pour, పోసుకొనుట to bathe in. పెట్టుట to put, పెట్టుకొనుట to put on or wear. మానుట v. n. to heal, మానుకొనుట v. n. to stop, leave off, desist. కనుట to bear (a child) కనుక్గొనుట to perceive, నడుచుట to walk, నడుచుకొనుట to behave.

II. Particular verbs are formed by adding the Middle affix to some nouns, adverbs and postpositions.

తల n. s. the head తలకొనుట to begin, take head;—సుడి a whirl, సుడికొ to whirl, *take* a whirl.—చాలు a stream చాలుకొ (Vasu. 2. 101.) to stream.—మొదలు commencement, మొదలుకొనుట to begin.—కడ a place కడకొనుట to approach.—ఊత a prop, వూతకొనుట to take prop, be supported.—చుట్టు, a circle చుట్టుకొనుట to surround.—దొర a lord, a master దొరకొనుట to lord, to master.—భోరు a murmur or hum భోరుకొను—to mur-

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clxxxv. and Wilkins Sanscrit Grammar § 141—143. where he calls this the Proper Form; an inconvenient name.

mur or hum.—ఊరక without ఊరుకొనుట to do without, to be quiet.—పై above, పైకొను to mount on.—వెనక behind వెనక్కొ to retreat.—ముందు before, ముందుకొ to get before.—లో within, లోకొనుట to get into (Paruj. 4. 34.)—మీద above, on, మీదికొ to get on.—ఫెళ్ళు Bang! pop! ఫెళుక్కొనుట to snap, or go off.—కాక heat, కాకకొనుట to be hot, (Tara 2. 75.)—మరులు love మరులుకొనుట to make love.

III. It makes a neuter verb *transitive*. Thus, హత్తుట v. n. to touch; హత్తుకొనుట v. a. to unite. అందుట v. n. to reach; అందుకొనుట v. a. to put in contract. ఆనుట v. n. To lean. కంబంబానుకొని leaning on (v. a.) the pillar. This use of the middle voice frequently occurs in poetry but rarely in the spoken Telugu.

IV. Or the contrary happens, as కొట్టుట v. a. to beat. కొట్టుకొనుట v. n. to play or beat, as the pulse. పాతుట v. a. to fix. పాతుకొనుట v. n. to fix or become fixed. మానుట v. a. to postpone. మానుకొనుట v. n. to wait. కూర్చుట v. a. to join, set; కూర్చుకొనుట v. n. to sit down.

V. Sometimes the sense is Reflective or Reciprocal,* Thus కొట్టుకొన్నారు They fought *together*, they beat *each other*.—హత్యజేయుట, to commit murder, హత్యజేసుకొనుట, to commit suicide, to kill himself;— and in such phrases the nominative is sometimes neuter as వరదనరదుకొనింది the tide rose యిల్లుదరికొన్నది the house caught fire.

VI. Sometimes the sense is unaltered. Thus తీరుట v. n. meaning to be settled. తీర్చుట or తీర్పించుట or తీర్చుకొనుట or తీర్పించుకొనుట all mean to decide.—ఉండుట or ఉండుకొ to remain.—కొనుట or కొనుక్కొనుట to buy.—తెచ్చుట or తెచ్చుకొ to get.—మేయు or మేసుకొ, to feed.—Thus the verbs మాను, పాపు, కను, యెత్తు, పండు, కొరుకు, వేడు, యేడ్చు, వలచు meaning to leave off, put away, see, lift, lie down, gnash the teeth, pray, weep, love, use the affix కొ at pleasure without altering the sense. Thus

* As is the case in French with se.—Thus, Ils sont jaloux et se battent. They were jealous and fought. This in French Grammar governs *se* and is therefore called Reciprocal.

also బలియు or బలుసుకొ to become fat విడెంవేయుట or (Dasav. 9. 303.) విడెంవేసుకొ to eat paun, or, take a mouthful of betelnut.

VII. The middle voice is very vague in it's application, and the dictionary and general custom furnish the only guides; the poets also sometimes deviate from common usage. Thus in daily talk పుచ్చుకొ is to *take* and పుచ్చుట is to send: but in poetry this last means to take.—తెలియుట is to *be* learnt and తెలుసుకొనుట to learn, but in poetry we find this sense (acquire, know) given to the former verb (see Vish P. I. 5. II. 80.) తెలిసినాడు for తెలుసుకొన్నాడు and even పండినాడు for పండుకొన్నాడు. Again యిచ్చుకొ and యియ్యకొ are evidently formed from ఇచ్చుట: (one in the Infinitive form the other in the Radical form); yet the meanings differ.

VIII. Certain auxiliary verbs may be used instead of కొనుట Thus సరకుకొనుట and సరకుచేయుట equally mean. To delay. పులిమికొనుట or పులిమిపుచ్చుట equally mean To scour. The use is sometimes anomalous, Thus—దానిమెడలోవరహారూపుగుచ్చుకొన్నది she had a gold coin strung round her neck.

IX. The causal form of కొనుట is in prose కోజేయుట, but in poetry కొలుపుట. Thus from మేలు *up* comes మేలుకొనుట v.n. to arise, awake; of which the causal is మేలుకోజేయుట to *awaken him;* and in poetry మేలుకొలుపుట to *arouse;* the form of which makes it a verb of the first conjugation. The following instances will illustrate it.—పురికొనుట v. a. To *recollect;* పురికొలుపుట to *remind.*—వడికొనుట to *curl* v. n. వడికొలుపుట to curl. v. a.—దరికొనుట and దరికొలుపుట signify to *kindle;* one being *neuter* the other *active.*—వీడ్కొనుట to *take leave,* వీడ్కొల్పుట to *dismiss.*—In the same manner the verbs గీలుకొ, నూలుకొ, పైకొ, నెలకొ, చిమచిమకొ have the *radical* sense if they end in కొను and the *causal* of the same if they end in కొలుపు. Like కొను we may add కొలుపు to some nouns. Thus మనసు the mind, మనసుకొనుట. to have a mind మనసుకొలుపు to persuade. ఉసి a hiss ఉసికొనుట to *hiss;* v. n. and ఉసికొలుపుట to encourage by

hissing or set on a dog.—So ఎడకొలుపుట to sever; చిమచిమకొలుపుట To make it smart or ache ఎడకొలుపుట to open.

X. Some verbs do not use the middle voice. These are chiefly intransitives, as *Go*, *Come*, *Die*, *Rise:* and as a general principle, the Middle Voice appears inapplicable to these and other verbs the action or effect of which *does not extend* to other persons or things. In English the sense is sometimes conveyed thus—they built *themselves* houses: he took *him* a wife: she made *herself* a garland.

XI. The Middle Voice can never be used regarding a *superior*. Thus ఆయన దయచేశినాడు He granted. Never దయచేసుకొన్నాడు.—Also, శెలవు ఇచ్చినాడు He *commanded*;—never, శెలవుఇచ్చుకొన్నాడు. thus పుట్టించినాడు, or సృష్టించినాడు He *created*; wherein the middle voice would be wholly inapplicable.

SYNTAX OF THE IMPERATIVE.

The common forms of the imperative have been exemplified in the various conjugations. If అనుట *to say*, is added, the singular termination ము is added, even to denote a plural. Thus రమ్మను is Call [*him* or *them*]; lit: Say, Come. పొమ్మన్నాను I told (him or them to) go. ఆగుట to *become*, makes the imp. ఆగుము:—Thus in the first book of the Dwip. Ramay. P. 436.—అతిరోషమున మాల వగుమన్న నైతి. "In wrath he said Become a pariar! and I became one."

Some forms are colloquial, (though used in poems,) and cannot be reduced to rule. Some of these regard the 1st. person. Thus అట్లాచేతాం let us do so. చూతాం let us see, చదువుతాము let us read. The intensive affix A′ (see page. 97.) may be added: as అట్లాచేయుమా O do thus!

Some forms even of the 2nd. person are irregular: thus, చేయువుడు for చేయించండి Do ye this; or, have ye this done. విచారింపుదాము now let us consider. కదలుడు set ye out (on your way) పూజించుడీ Worship ye (him)! Other forms, though found in poems are obsolete. Thus చేయుట forms ఏయిడు *ēyidu*, in the Mahabharat; (Virata. 3. 194.)

Some of these are poetical forms of the 3rd. person as ఈవుతన్ May he bestow. అట్లాకావుత So be it. These are irregular and therefore are

placed in the Dictionary. They are equivalent to the precative form వలశి నది as, యివ్వవలశినది May he grant అట్లాకావలె so be it.

The word రా or ర (Come!) is frequently added to other infinitives. Thus ఓతండ్రీనన్నుచూడరా O father behold me!

If two or more imperative verbs come together, and form a sentence, the last alone bears that form, the others being participles, either past or present; (technically called ల్యబంతం) thus పోయిఅతనితోచెప్పు Go and tell him.

But a series of imperatives, *not* so connected, may retain the imperative form, as in the following version of (Luke XI.) the Lord's prayer.

స్వర్గమందు వుండే మాతండ్రీ! నీనామము సాంక్తంమౌగాక.—నీ రాజ్యం వచ్చుగాక.—నీ యిష్టం స్వర్గమందు యెట్లాగో, భూమియందున్ను అట్లాగే, జరుగుగాక.—మావొల్లప్పటి యన్నం నానాటికి మాకుపెట్టి,—మా పాపములను క్షమిస్తూ మన్నించుమా పరీక్షలోకి మమ్ముల చేర్చకుండా దుష్టునివల్లనుంచి మమ్ముల రక్షించుమీ మాకు అప్పుపడే ప్రతిమనిషిని మేమున్ను మన్నించినామే.

In this translation *sanctum* is used for *holy*. In like manner the author of the Vedanta Rasayanam uses సాంక్తస్పిరిత untranslated.

The 3rd. person uses the words (వలెను, రాదు, కూడదు) must, must not,—as (Vāsudēva mananam. P. 19.) ఇదిశ్రవణమందుదిగవలె let these words sink down into your ears. అతనిదొరతనం చల్లగనుండవలెనే (Sar. Dwi. 619.) O may his reign be prosperous! అతనిచెయ్యి చల్లగానుండవలెను Bless his healing hand! long life to him. మీకువిశదంకావలెను Be it known to you.

Poets alter the spelling to suit the metre. Thus వుండుమ్ము (the foot T, as will be shewn in the prosody) is spelled వుండుము (a dactyl, the foot Be.)

The auxiliary Impersonals వలెను, రాదు, కూడదు (debet, non debet &c.) ought, should, may, are used with any person and number. Thus May we obtain his blessing ఆయనదీవనంమాకుదొరుకుగాక &c.

ON PARTICIPLES IN GENERAL.

All the Tenses are formed from the participles, which therefore must be thoroughly understood if we would avoid errors in Syntax. The peculiar difficulty of this chapter occasions me to treat the subject at considerable length, and I trust that no point remains unexplained. The old grammarians afford us no aid regarding the participle (which they denominate అసమాపకక్రియం;) and I traced the principles only by collecting and comparing the expressions used both in poems and in every day business.

All participles are indeclinable; applying without change to all cases, numbers and genders. They are of four kinds; present, past, aorist, and negative: each of which has a Relative form: and the passive verb being merely adopted from the active, the same participles apply equally to both Voices.

Some General Rules apply to all these:—*Examples:*—From జాబు *a letter* and వ్రాయుట *to write*—in the past relative participle వ్రాశిన—are derived the following expressions which are in daily use.

జాబువ్రాశినవాడు he *who* wrote the letter
—— —— వాండ్లు they *who* ————
నేనుజాబువ్రాశినవాడు he *to whom* I wrote the letter
జాబువ్రాశినతేది the date on which I wrote &c.
జాబువ్రాశినవూరు the town at which I wrote &c.
జాబువ్రాశినపని the matter *about which* I wrote the letter
జాబువ్రాశినతాటిఆకు the leaf on which the letter was written
—— —— గంటం the iron pen with which &c.
—— —— నిమిత్తం the reason for writing it.

Thus *any participle* admits of *any* import; nearly as in English. Nor is there any sign of case or number. Thus వాండ్లువ్రాశినజాబులలో In the letters which they wrote; నన్నుపిలిచినవాణ్ణిచూచినావా did you see the man who called me?

The nominative case and the Accusative precede a verb; but the participle comes *between* a noun and its object Thus; అతడుజాబువ్రాశె *he, the letter, wrote.*—But అతడువ్రాశినజాబు *the letter which he wrote;*

వాడుపనిచేశినాడు *He, the work, did.* but వాడుచేశినపని *the work which he finished.*

A participle followed by a tense is translated thus అట్లాచెప్పి వెళ్లినాడు he said this and went away. " Having said this he went away." is literal, (and is the ancient English form) but is not used now. నేను పోయి పిలిచినాను I went *and* called him జాబువ్రాసుకొనిపంపితి I wrote the letter and sent it.—నాతోచెప్పితే చేస్తాను Tell me and I will do it.

The tense of a P‖ often changes in translation Thus తెలిశినవాడు he who knows, (lit knew). దిక్కుమాలిన helpless; Lit: who was without refuge.

Sometimes a P‖ connected with one noun is governed by a verb connected with another: thus రూకలుకలవు there is money (lit: there are pence) కల్గినరూకలు the money that there is;—but రూకలుకలిగియున్నాడు he has money.—సొమ్ము లేదు there is no property; లేనిసొమ్ము the property *that is not* here. సొమ్ము లేనివాడు one who has nothing:—చేటుతటస్థించినది Ruin is at hand,—చేటుతటస్థించినవాడు he who is on the brink of ruin.—యింట్లోకూతురుకలదు there is (or, he has) a daughter at home యింట్లో కూతురుకలవాడు one who has a daughter at home.—ఆనిమిత్తంచెప్పనేరను I cannot assign the reason; నేను చెప్పనేరనినిమిత్తం a reason which I cannot state: నేను నిమిత్తంచెప్పనేరనిపని a matter the reason of which I cannot tell. చెట్టునుంచిరాలిన ఆకులు the leaves that fell from the tree. ఆకులురాలినచెట్టు the tree *from* which the leaves fell. In this instance రాలిన is the same in each case, but is differently rendered.

The P‖ is sometimes used as a gerund and translated *of*, or *for*;—as అదివ్రాశినతొందర the trouble *of writing* it. యిల్లుకట్టినసంగతి the circumstances *of* his building the house.

In translating into English we generally *omit* the word సంగతి; thus అతడుచెప్పినసంగతి,*he stated as follows;* యీసంగతినాకుతెలిశి; *on knowing this;* ఆసంగతిచెప్పలేదు *he did not say so;* ఆసంగతినేనువినలేదు I did not hear of this;—వానవచ్చేసంగతిలేదు There is no likelihood of rain.

వాడు నాతో చెప్పిన సంగతి *what he told me was.* వాండ్లు బ్రతికే సంగతి లేదు There is no chance or prospect of their escaping. అతడు బ్రతికిన సంగతి పోయిన సంగతి తెలియదు I know not whether he is alive or dead.—ఆ పని చేసిన కూలి the hire *for doing* the job. నేను వచ్చిన పని the reason *of* my coming:—The matter *about which* I came వాండ్లు నన్ను పిలిపించిన పెండ్లి the marriage regarding which they sent for me:—నేను అక్కడికి పోయిన యెడల on my going there నీవు వచ్చే పని లేదు there is no occasion for you to come.

When two nouns are connected, one being the *agent* and one the *subject*, the English phrase varies thus; కాలు విరిగిన వాడు a man whose leg is broken; lit. a leg-broken man చెయ్యి వాచినది a woman whose hand is swollen; Lit: a hand-swollen one. And the same words may mean The hand is swollen.—నీవుండే వూరు the town in which you live;—నేను చదివిన గ్రంథమందు in the book *which* I was reading. నీవు రావలసిన వేళ the time at which you must come; చన్న మరునాడు (Pancha. T. 3. 199.) the day after *his* going there. వాడు నాకొరకు పోయిన కార్యం (Anirud. 3. 66.) the matter regarding which he went on my account. నీవున్న రీతిగా as if you were there. నీవు నీయింటి జనం బ్రతికే మాటలు చెప్పును He shall tell thee the words *by which* thou and thy house shall live. చేతితో పట్టి సంచరించిన దండం The cane with which he walked. తండ్రి చచ్చిన పిల్ల a child whose father is dead. or తండ్రి చచ్చినది she whose father is dead.—here though the *verb* is masculine (చచ్చినాడు) the *form* is feminine యివి మీ తండ్రిగారు నాకు అప్పగించినవి These are the things which your father committed to me ఆ జాబు అతడు వ్రాసినదేనా Is this letter the one which he wrote?

Sometimes a past P‖ is connected with a verbal; thus; దోపిడిపోయిన robbed,—the passive being expressed by పోవు. And దోపిడిపోయినది she was robbed. Regarding దోపిడి see page 142.

In the English-Telugu dictionary written by the author of this Grammar but not yet published, it will be seen that many participles (both active and passive) take a meaning quite different from that of the English verb to which they belong.

A participle is governed by the next noun, unless the object comes between; thus రూకలియిచ్చినవానికి to him who gave the money. నేను రూకలియిచ్చినవానికి To him to whom I gave the money.—వాడుచెప్పినమాటలలో In the words which he used.

The word *Before* may govern an active or a negative participle at pleasure. Thus అతడురాకమునుపే before he came or అతడురాకతలికి or రాకపూర్వం the same. And in the Affirmative form అతడువచ్చేటందుకుమునుపే has the same meaning.

The same participle may be translated actively or passively; thus, అనే being the Aor. P|| of అనుట to say or denominate, యితడుఅనేమాట is *what he says* ఖమ్మంఅనేవూరు a town *called* Cummum. Thus యీజాబు అతనిపేరటవ్రాశినది or else వ్రాయబడ్డది will equally mean This letter was written to him.

Even the passive form is sometimes used with an active (intransitive) verb as వచ్చుట to come; రాబడ్డాడు or వచ్చినాడు he is come or he *was* come: wherein *was* is a passive form. అక్కడవుండబడ్డవారు Those who were there. Here "were" is in the passive form. అతడువ్రాసుకోబడ్డజాబు a letter *written by him*. Were this అతనిచేత the Syntax would be clear. —In like manner కాజబడ్డాడు is the same as అయినాడు He was or became.

The P|| is often translated by a tense, particularly when followed by అక్కడ, అప్పుడు or any word of reference. Thus కనుట is *to see;* but కనినప్పుడు is *when he perceived.*—పిలిచేటప్పుడు when he called, పిలిచేటప్పటికి on his calling నేనువచ్చినపిమ్మట after I came.

A nominative following a participle is sometimes translated adverbially; as అతడువచ్చిననాడు the day when he came. Lit: he-came, day:—the word నాడు day being used in the Nom. instead of the Loc. case; for the whole phrase would require నాడ or నాట which are the locatives of నాడు. Thus వ్రాశినప్పుడు when he wrote. Here అప్పుడు being the Nom. the literal sense is *he wrote, when.* అదివుండేదిక్కుతెలుసునా do you know where

it is? *lit:* is the place where it is, known? The same phrases are used in Hindustani.

An intr. verb is translated by a transitive: thus, నాకు తెలిసినమాట what I knew: lit: the word known to me.

A nominative connected with a P|| may be translated by another case. Thus యింట్లోవున్నవాడు means He *who was* in the house. but వాడువున్న యిల్లు means The house *in which he was:* In such instances minors are sometimes treated as if they were majors. Thus అతనిముఖంవాచినది his *face is* swollen. But by using the participle we have these forms.

ముఖంవాచినవాడు The man *whose* face is swollen;

అతనిముఖంవాచినహేతువు the cause *of* his face *being* swollen;

—— —— —— సంగతి the fact *of* his face *being* swollen;

Again అతనియిల్లుకాలినది his house was burnt. But యిల్లుకాలినవాడు the man whose house was burnt. Thus ఆతీర్థమందు నేను ఆడపోతిని I was going to bathe in the fountain. But నేనాడపోయినతీర్థం (Sar Dwi 169.) the fount wherein I was going to bathe. తప్పేలాలో మూడుసేర్లువుడికినవి Three quarts were boiled in the saucepan. But మూడుసేర్లువుడికే తప్పేలా A saucepan *in which* three quarts may be boiled: Or: which will hold three.

Various other modes of forming Causals by the aid of the verbs చేయు, పెట్టు, కొట్టు, యిడు &c. will be found in the chapter on Auxiliaries. Thus చెందుట v. n. to accrue, be gained; చెందించుట to give (him) get (him an employment) చెందింపచేయుట to entrust, commit, deliver.

An affirmative and negative P || may be united to express uncerainty or incompleteness: or an aff. P || may be followed by a neg. *verb*: Thus చూచిచూడకుండు seeing he seeth not. Vide Vemana. I. 39.

ON THE PRESENT PARTICIPLE.

This is formed from the root by adding తు or చు or స్తు The form in చు pedantic, unless in poetry.

The final U is lengthened at pleasure-as పోతూచూస్తూ and in the

rustic dialect the ఉ or ఊ often changes into అ thus కుట్టుతూవున్నది *she is sewing*, becomes కుట్టుతావున్నగి.

Or it ends in UKA. Thus కొట్టుకాడుట (formed from కొట్టుట and ఆడుట) may form the present part. in కొట్టుకనాడుట Thus ఒరయుట ora-yuta, which forms the pres. P|| in ఒరుస్తు may also use the form ఒరసుకపోవుట. Also తోలుకాడుట is the same as తోలించుట. Again బారుతీరుక (Tara. 3. 204.) is the same as తీరగా *forming a line.* నమ్మతించుక is the same as నమ్మతిస్తూ Thus in the Mahabharat we find this form పొద్దుఅతిక్రమిల్లుకుండంగ (M. 1. 1. 164.) as the day was wearing away చేయుకసేయుచిక్కులను (Tara. 3. 146.) making she made difficulties పిలుచుకవచ్చె is the same as పిలిచివచ్చె he called him.— కమ్ముకయెన్నిపల్కెదవు (Rādha. 1. 81.) why overwhelm me with talking. నావశంచేసుకపొందనైతినా (Tara. 2. 114.) If I fail to gain her. బావిపూడుకపోయింది the well has fallen in.

It adds UNNA at pleasure: thus ఆక్రోశించుచున్నవానికి (M. 1. 1. 210.) to him who was angry:—this converts it into the past tense. ఉన్న being the contract form of ఉండిన the past rel P|| of ఉండుట and as shewn in page 66 this is the origin of the *present* tense.

Reiteration denotes continued act; as పోతూపోతు as I continued going on వస్తూవస్తు as they gradually approached వస్తూవచ్చిరి or వస్తూపోతూవచ్చిరి they frequently came and went. See chapter on Reiteration.

The Present Tense (as shewn in the Conjugation) is formed from the Present P||. and often is used with a future sense; as happens in other languages.

The Present is, as in other languages, often used with a future sense. Thus రేపువస్తున్నాడు he is coming tomorrow. యిప్పుడువ్రాస్తా I will write.

Verbs in ట్టు as కొట్టుట, నెట్టుట can (vulgarly) change ట్టు into డు Thus instead of కట్టుతారు, కడుచారు (a bad form) is printed in the 1818 Serampore Edn. of St. Luke XI. 48.

ON THE PAST PARTICIPLE.

The Past P|| is a *Cala* word. Thus for వచ్చి+ఉన్నాడు *he is come* we

may say వచ్చివున్నాడు or వచ్చియున్నాడు vachi-y-unnadu, but never వచ్చి నున్నాడు va*chi*-n-unnadu.

Verbs in YYU form the past P|| in SSi as డయ్యుట, డస్సి being wearied డెయ్యుట, డెస్సి, దుయ్యుట, దుస్సి. Thus the past P|| always ends in ఇ viz కట్టి, పోయి, చేసి &c.

Compound tenses are formed by adding auxiliary verbs. thus చేరివున్నాడు he has arrived: lit: he is having arrived. వ్రాశివున్నాను I have written: lit: I am having written.

Sometimes a negative verb is compounded in this manner—" I became the person that was not"—The persons are formed in the usual mode.

1. లేనైతిని or వుండనైతిని I was not కాననైతిని I saw not.
2. లేనైతివి or ——నైతివి thou wast not కాననైతివి thou sawest not.
3. లేడయ్యెను or వుండడయ్యెను he was not కానడయ్యెను, కానలేడయ్యెను.
3. లేదయ్యెను, వుండదయ్యెను కానదయ్యెను, కానలేదయ్యెను.
1. లేమైతిమి, we,
2. లేరైతిరి you, కానరైతిరి.
3. లేరయిరి, లేనివారైరి, లేరయ్యెను, (f). కానరైరి.
3. n. లేవయ్యెను, వుండవయ్యెను.

Sometimes an intensive accent (see p. 98.) is added, as వ్రాశివున్నాను I have written; emphatically వ్రాశేవున్నాను I *have* already written.

The verb అవుట forms అయి. Thus ఆదేశస్థుడవై thou being a man of that country. నాతండ్రిజీవంతులయి when my father was living.

If followed by another verb it is translated by a tense and a conjunction; as పోయిచెప్పు Go and tell him. Lit: having gone, say.—వచ్చిచూస్తి I came and saw.—కూర్చుకొనివ్రాయి sit down and write.—జాబువ్రాసుకొని పంపించె he wrote the letter and sent it.—అతనిమాటవినివచ్చినాను I heard him and came.—గాయములయిపడ్డారు They were wounded and fell. Lit. they *became* wounds.

This happens also when the sense is Negative; as వచ్చిచేయలేదు he did not come and do it.

This participle అయి denotes voluntary action. Thus నేనైపోతిని nēn ai pōtini *I went of my own accord* తానయివచ్చినాడు *he came of his own free will.*

This is equivalent to తనకుతానె • • నీవైచెప్పు say it yourself (i. e. Put the question to yourself.)

The Past P|| is sometimes used instead of the Aorist or Relative. Thus విసరిరాయి a *hurl-stone* a stone thrown from a sling (or inf.) విసరు రాయి; instead of విసరిన or విసరెడిరాయి.—Again సంగిమాటలు (nasal twanging pronunciation) for సంగినమాటలు words spoken through the nose.

The Past P|| is sometimes followed by an Aux. Thus అట్లాచేయవలసి వచ్చినది it became necessary to do so.

It is translated as a *tense* if followed by an auxiliary verb; as (M. Saupt. 1. 162.) తే॥ పీనుగైయున్నపాంచాలునూనుచూచి Viewing the son of Panchala who was now a corpse.

The following examples prove this.

పడుట to fall పడిపోయినది It fell. same as పడినది. తెలియుట to know తెలిసిపోయినది It became known తెలిసినది. కొట్టుట to strike కొట్టి వేసె he struck off, i. e. కొట్టినాడు. వ్రాయుట to write వ్రాసివేస్తి I wrote it, i. e. వ్రాస్తిని. వచ్చుట to come వచ్చిపోయెను he really is come. i. e. వచ్చె.

For emphasis a verb may be used twice as సాక్షులుండియున్నారు There truly (or verily) are witnesses.—(See chapter on Reiteration.) or else thus ఉండిన్ని using the conjunction అట్లాచేసియుండిన్ని even though he did so.

The verb అనుట to say forms అని having said; and we often omit this when translating into English: Thus నన్నురమ్మనిచెప్పె he desired me to come. Lit: He *said saying*—come thou అట్లాచేయవలెననియుండగా while I was *thinking of* doing so.—చూచినాననిక్రోధంచేత through vexation at my having seen it.

Elsewhere the aorist form is used as చెన్నపట్నంలోనేవూరు the town

of Chennapatnam. (the native name for Madras.)

If two verbs are used *for one idea or act,* the first is in the Pret. P|| whatever form the other may have. This form is colloquial. Thus తఱిమిన వాఁడు he *who encroached.* తఱిమిపెట్టిన గోడ a wall built *so as to encroach.* వ్రాసి or వ్రాసివేసి he wrote. Here వ్రాసి is in the past P|| but వేసి " he cast" being added, the whole phrase (like తినివేసి, కొట్టివేసి,) implies completeness of action.

By adding the P|| even to plural neuters they have the force of masculine adjectives. Thus వాండ్లు గాయములైపడ్డారు gayamul ai paddāru They fell down wounded Lit: They wounds—being, fell.

The mark of doubt (ō as in ఏమో ēmō) is sometimes, but inelegantly added. thus అట్లాతలచో atlā talachō *perhaps imagining so.* This is contracted for talachi-ō.

The Past P|| is very frequently translated by the present. Thus అది నాకుదొరికినది I have got it. తెలిసినది I understand. This will be shewn in the rules regarding the Past *Tense.*

The Past P|| may often be translated adverbially. Thus:—అసహ్యించి angrily: from అసహ్యించుట to be displeased.

PAST RELATIVE PARTICIPLE.

This ends in ఇన or ఇనా and is formed by adding na to the past p||. Thus పోయి having gone పోయినవాఁడు he who went. But verbs in గు and డు form it గ్గ and డ్డ as రాతగిన or రాతగ్గ, పడిన or పడ్డ. Examples. లోకహితుండనైననాకు (M. 1. 1. 197.) To me *who am* the friend of man. స్త్రీహత్యమొనరించినపాతకంబు (Brihan. 5. 253.) The sin *of slaying* a woman చెల్లించవలశినపనికి instead *of paying* it as he ought. రాతగ్గరూకలు the sums payable.

It is sometimes followed by a noun which may also be used as an adverb చొంగుపారిననిద్ర sleep wherein the babe slavered: Literally; slaver-flowing sleep. ఉసుకుపాతరపారినట్లు In a full stream: lit: like a

rushing sand-pit రేపువాడువచ్చినప్పుడు when he comes tomorrow నేనట్లా చెప్పినప్పుడు when I said so నేనుఅట్లాచేసినప్పటికిన్ని Even though I did so అతడువచ్చినపని the business about which he came వచ్చినమొదల on coming.

Sometimes it is placed *absolutely:* that is, alone; without any expressed noun. And often adds N as చూచినన్ ; or NU ; చూచినను ఆట్లాచెప్పిన or అట్లాచెప్పినా If (he) say so. చూచినన్ if they see. On their seeing. Tara. 3. 81. నేనులేచినాలేస్తాను లేకపోతేలేపవద్దు If I wake, well, otherwise do not awake me.

In such places పనికి(చెప్పినపనికి) or పట్ల or కాడికి are generally understood, meaning In the event of. It is translated If, as, while, upon, when. Thus ఎత్తినన్ as he raised it (M. 1. 1. 212.) i. e. యెత్తినప్పుడుచూచినన్ if they see. (Tara. 3. 81.) పారిన as he ran away. వూరుపాడైనకెళవులప్రోల్ల కురికి Manu. 5. 28. the villages being ruined they fled to other places.

Sometimes the form *ina* is equivalent to *inattu*. Thus నిలిచినచూచి he seeing her standing there (Calahasti Mahat. 1. 55.) for, నిలిచినట్టుచూచి.

If a relative pronoun precedes, the word *ever* is added, on translating into English Thus యెవ్వడైన, యెవ్వరైన who*ever* యేవానికైన to whom*ever* నేనప్పుడుచూచినా when*ever* I saw it యెవ్వరువచ్చినా who*ever* came. If any one comes.

Roots ending in ను as తినుకను form the Aff. and neg. thus కనినందున or contractedly కన్నందున by bearing, by seeing, కననందున by not seeing.

It is often translated by the present tense as shewn in the above instances and the following. నీవుఅట్లావిచారించినా If you think so. సాధ్యంఅయిన or (అయ్యేత్వర) as soon as is practicable. ఆచమించుచున్న M. 1. 1. 151. as he was sipping. అయినను గాని yet, be it so. Tara. 3. 80.

And if doubled it means Or, either, or Both and, as అదిఅయినాయిది అయినా Be it that or this.

It sometimes implies cause: thus వాడుతమ్ముడయినప్రేమచేత Through love from being his brother.

It may be connected with nouns, or even adverbs that follow it. Thus వచ్చినతరువాత after coming. నేనుఅక్కడవున్నంతల్లో while I was there.

Added to many Sanscrit nouns, it forms an adj. or P|| as నష్టం loss నష్టమైన Lost. క్రూరం cruelty క్రూరమైన cruel.

ON THE RELATIVE AORIST PARTICIPLE.

This has numerous forms; of which one is the Root itself. Thus from పండుట to *be ripe*, comes పండువెన్నెల ripe (i. e. bright) moonlight. వాండ్లుపోవుదోవ the way they travel. అతడుకట్టుయిల్లు the house he builds. From తప్పుట to fail, తప్పుమాట a falsehood; a lying (or delusive) statement. ఉపయోగించుట to avail ఉపయోగించునవి things that may be useful. It may be translated—*able.* Thus చెల్లెరూకలు, యిచ్చేపైకం money payable.

Or the affixes (ē, ĕd′u, ĕd′i, ēd′u, ēd′i, ēt′i, étatuvanti, udu) may be added. Thus from కోరుట *to desire,* కోరే, or కోరేడు is *desirable:* which may also become కోరెడు, కోరెడి, కోరేటి, కోరేటటువంటి, కోరుడు:—all of which bear the same import. All of these indeed are various forms of ē, *what.* (see p. 60.) These are unchanged by gender, number, and case. Thus పొయ్యేవాడు he who goes. యివిరేపుపొయ్యేవే These are the things which are going tomorrow. రేపుపోవువాండ్లలో Among those who go tomorrow.

The verb కలుగుట forms the Ao P|| in గల. Thus రాగలరూకలు money that is due: Lit: *coming money.* The same as వచ్చేరూకలు.

Of this the negative form is రాని Thus కాగల possible, probable, likely కారాని impossible, improbable, unlikely.

Further examples. వేచుట to bake. v. n. వేపుడు baken: పెంచుట to rear. పెంపుడుతండ్రి a nursing father: denoting one who has not performed the legal rite of దత్తం adoption. ఎక్కుట to mount, v. n. యెక్కుడయిన స్థలం A rising ground. From దొరుకుట to be gained. యిదిదొరికేదారి లేదు there is no means of getting it. యిచ్చుట to give, పుచ్చుకొనుట to

take:—hence, ఇచ్చుపుచ్చుకొనేబంధుత్వం Alliance by marriage. The form in *edi* is exemplified in these words ఏలెడిమృగం the reigning lion (Cuchelop: V. 95) పాపిష్ఠుండగునెడివానికి to him who is a sinner. The form *edu* is thus used. (Tara 1. 140) జ్యోతియుండెడునాడ The land of light. త్రాసున వ్రాలెడు చిప్పలోయనఁగ As though in a balance.* చనకుండె డువారెల్లను (Vema) And all who die not. Lit: who *are without* dying.

The form in *udu* seems to be sometimes used in lieu of the Inf. in A. thus:—తెలుపుడుచేయుట is the same as తెలియచేయుట, or, తెలిసేటట్టు చేయుట.

The form most usual in speaking is అయ్యే Thus పనిఅయ్యేట్లుప్రయత్నం చేయవలెను Let us so work that the task may be finished.

It may be translated passively though the form is active Thus భట్టు మూర్తిఅనేకవి the Poet named Bhattu Murti. The full passive form would be, అనబడే.

This word అనే may be omitted in translation. Thus The poet Bhattu Murti. Or the word *of* is used: as, దేహంఅనేచెరసాల the prison of the body: or, that dungeon the flesh. (Vema).

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* The following stanza, apparently copied from a Sanscrit verse in the Bharata Champu, appears in the Vishnu Puran, book VII verse 356.

చ ॥ పడమటి వంక గ్రుంక జను
భాస్కర బింబము తూర్పు కొండ పై
పొడిచిన చంద్ర మండలము
పొల్చెనలార సరోజ సంభవుం
డెడపక రాసి మాన గతు
లెక్కువ దక్కువలైన గాలముఁగ
దడబడు నంచు దూచు నెడ
త్రాసున వ్రేలెడు చిప్పలో యనఁగ.

The god of day was sinking behind the western hills, while the orb of the moon arose over the eastern mount; as though the ruler of the year had suspended in heaven the two golden cups, wherein as in a balance, he weighs the times and seasons.

A similar poetical idea may be seen in Blackwood's Magazine 1832. p: 231 in a passage quoted from Chateaubriand.

An Ao, Past or Rel. P|| followed by యెక్కడ where, అప్పుడు then, తర్వాత afterwards &c. may be translated by a verb. Thus యిది తెలిసిన ప్పుడు when I heard of this. చూచినతర్వాత after I had seen this.

That form of the Aor. P|| which ends in ఏటి, as పొయ్యేటి, is frequently joined with the pronoun అందు (see page 65.) as వ్రాశేటందుకు కాకితం కావలె I want paper to write on.

The Ao. P|| may often be translated *could, would, should,* Thus అట్లాచేశేవాడను I could do it. అట్లాచెప్పేవాడను కాను I should not say so. This is equivalent to the Aor. Tense:—viz అట్లాచేతును, అట్లాచెప్పను.

ON THE CONDITIONAL AORIST.

This is formed by adding తే to the past p||; as చేసి + తే chesi-té, *if you do,* పడితే padi-té, *if you fall.* But the final ఇ is generally dropped, thus చేస్తే ches-té; and కొంటె con-té, *if you buy.*

The same form is used with all genders, numbers, and persons. Thus చేస్తే may mean *if* (I, thou, they &c.) do. It is used with a present, Past, or future sense indifferently.

This is a Druta word. Thus, if followed by ఏమి *what,* అయితేనేమి ayité-n-emi, *what though it be so.* This word అయితే *be it so,* is in English the conjunction But.

Sometimes ఏని or ఏను is added: thus అట్లాకోరితేని If (he) prays for this అయితేను even be it so.

If the final ఇ of ఏని is changed into E′ and కాని is added, it is translated *unless.* Thus అది నేను చూస్తేనే గాని *unless I see it.* యిది తెలిసి వుంటేగాని పని సాగదు unless you find this out (or, unless you know this) the work cannot go on. సేయింపకతక్కితేని (M. Saupt. 2. 34) If you fail *to effect* this: lit:—fail *without effecting* this.

The word అయితే is in a similar manner added to the P|| in అట్లు Thus వచ్చినట్టయితే if he should have come. వచ్చేటట్టయితే if he is likely

to come. నేనయితేవస్తిని I indeed came. I for my part came. అదినాకుయెట్లా అయితే తెలుస్తుంది But how am I to know that?

Some irregular forms of the conditional Aorist P|| are peculiar to poems. Thus అనవుడు, or, నావుడు, *Therefore ;* on his saying so. In the Bhattiyam, cap: lxxix these are stated to be equivalent to the past form *inadi* (see p: 137.) Thus అడ్డంఅగుడు is the same as అడ్డంఅయినది that which is opposite. Even the learned at the present day are at a loss regarding the origin of these Particles, and analogy of meaning seems to shew that they are anomalous forms of the conditional aorist.

SYNTAX OF THE PAST RELATIVE PARTICIPLE.

This has been exemplified in many of the instances already cited. Placed alone, it is sometimes translated If: as చూచిన (or నా) if you see (it) వచ్చినా If (he) comes. In such expressions the final A is generally lengthened.

If doubled, the words *or*, *either*, *both*, *and*, are implied. Thus అది అయినా యిదిఅయినా both that and this: either that or this.

The construction sometimes seems anomalous. Thus వాడుతమ్ముడు అయినప్రేమచేత through affection *on account of* his being my brother.

The Past Rel P|| is sometimes equivalent to the adverbial affix గా (the root of అగుట) (page 132) thus పాడియైన padi-yaina is the same as పాడిగావుండే *just, proper.*

It is sometimes governed by nouns or even adverbs that follow it. Thus వచ్చినతరువాత after coming నేను అక్కడ వున్నంతలో while I was there తెప్పించినట్టుగావిని hearing that they had got it.

For which the contracted form is తెప్పించినవిని (M. 1. 1. 181).

Added to many Sanscrit nouns (as well as Telugu nouns) it forms adjectives. Thus న్యాయం *justice,* న్యాయమైన just, నష్టం loss నష్టమైన lost.

From this P|| the past Tense is formed by adding the personal affixes.

This tense is often wrongly written:—thus అయ్యెను is written ఆయను āya-nu. And in careless talking the middle N is often omitted. Thus చూచినావా did you see it, is pronounced చూచావా, or even చూచావు. So చిక్కినాడు *he was found* becomes. చిక్కాడు.

ON THE PAST TENSE USED WITH A PRESENT IMPORT.

It has been seen in the Verb, that ఉన్నాను (page 68) *I was* is used with the present meaning (I *am.*) And in like manner many verbs (particularly those regarding *seeing*, *hearing*, and *thinking)* assume a Past tense or p|| in Telugu where the Present is used in English. Thus తెలిసినదా *do you* understand, or perceive it? literally, (videbatur) was it seen? *did it* appear? చూచినారా do you see? lit. Did you see it. రేపువస్తివా if you *came* tomorrow. చస్తి చస్తి I am dying, I shall die! Lit. I am dead. పడితి Oh I shall fall! lit: I *have* fallen. వస్తి I'll come directly. మీకు అట్లాతోచిందా do you think so? Lit. Is it (was it) so thought by you?

Were we to translate the English *Present* Tense or P|| by the Telugu Present, it would in such places give a *future* import.

ON THE NEGATIVE PARTICIPLE, IN NI.

This is always Relative, and is formed by adding ని NI to the Root. Thus వచ్చుట to come, Root, రా Neg P|| రాని who comes not, that came not. వాడురానియెడను on his not coming.—అవుట to become, or, be. కా Neg P|| కాని that is not. అట్లాకానిపక్షమందు in the event of its not being so. Should it not be so.—ఉండుట to dwell; *Ne.* Root వుండ. Neg p|| వుండని—or లేని.—వాడు అక్కడలేనందున as he was not there. వాడువుండనందున as he would not stay there.—తిరుగుట to return. Root తిరగ Neg p|| తిరగని unreturning (Childe Harold. III. 27) వలచుట to love. Root వలవ. Neg p|| వలవని or వల్వని Thus in the Padma Puran III. 62 చేయవలవనికార్యం signifies చేయరానిపని what ought not to be done.

As verbs in చు (as చూచు to see) can form the root in చ or వ as

తాల్చుట, తాల్పుట, the negative p|| is in like manner thus formed in చని, or పని. Thus from తాల్చుట to wear the neg. p|| తాల్పని occurs in Tara. 2. 75.

The affix అటువంటి *such*, is often added, thus రానటువంటి *that did not come* is the same as రాని or రాలేనటువంటి; thus కాని may become కానటువంటి *which is not, who are not.* వుండని may become, వుండనటువంటి or లేనటువంటి *which are not.* but వుండలేనటువంటి signifies *who did not remain.*

The verb ఉండుట forming the past relative affirmative participle. వుండిన can contract this into వున్న Thus వుండినాను become వున్నాను *I was* but the negative participle వుండని has no such contraction.

If లేని is added it may be translated cannot Thus రాలేనటువంటి *that cannot come* for లేదు is the neg. of కలదు *can* Thus రాకలవాడు *who he can come.*

The Neg. P|| is translated *un* or *in* as వినుట to hear వినబడే *audible* వినబడని, వినబడరాని, *inaudible* చెప్పుట to say చెప్పరానిమాటలు unutterable words. తెలియుట to be understood తెలియని incomprehensible, unintelligible. వ్రాయుట to write వ్రాయనికాగిదాలు unwritten papers. Thus Horace uses *amabilem* for *amandam:* and Virgil uses *non imitabile fulmen* for *non imitandum.*

This may govern a noun as here shewn, or may be considered as a contraction for లేనట్టుగా Thus పంటలేనిమాటనిజం "It is very true *that there was* no crop." Lit: "The crop-not-being news was true." మేము అపరాధులముకానిమాట తెలిసి "when he learnt that we were innocent."

Sometimes ది DI is added as విననిది యీకథ (M. XII. 2. 189) This unheard-of tale.

And this form in DI may be translated *without* or *if not*—thus.

నీవులేనిది నేనురాను If you are not there I shall not come యిదియియ్యనిది వెళ్లకూడదు you cannot go without giving this అర్చకులకీనిదాట Bhag. 3. 617. The not giving alms to priests.

Or AI (ANIDAI) may be added with the same meaning-as- పది రూపాయిలు మించనదై యున్నపక్షమందు In the event of there not being more than ten rupees ఆయన చెప్పనిదై మేమెట్లా వత్తుము unless he permits it how can we go there?

FURTHER EXAMPLES.

చీమదూరని అడివి A forest impenetrable even to an ant. Lit. An ant-unentered forest. As నేను వర్తకుండను signifies *I am a merchant,* and నేను వర్తకుడను కాను is "*I am not a merchant.*—వర్తకుడను కానటువంటి నాతావుకు వచ్చిరి They came to me who am not a merchant.-Again :—యెదుట లేనటువంటి నాతమ్ముడు my brother who was not present జనములు రానియెడ Tara 2. 84. when nobody was by యిచ్చువానియొద్ద నీని వాడుండెనా (Vema, II. 7.) ; If a miser (lit : a no giver) be near a (giving i e) liberal man. దాచనందున, దాచిపెట్టనందున and దాచిపెట్టకపోయినందున all mean *By not concealing it.* The briefest form is preferred in poems; the longest in the free dialect. A poor prisoner making a deposition before me said మాకుడిచెయ్యి యెడమచెయ్యి యెరగలేనివాండ్లము we are [simple] folk who know not our left hand from our right. In the Utt. Harisch. 2. 54. is this phrase తే॥ దినము నొకచోట నిల్వగా దీరదయ్యె He is unable to tarry a single day at any one place.

ON THE NEGATIVE PARTICIPLE IN KA. (AKA.)

This is formed by adding క to the root and is translated without as చేయుట Do; root చేయ; and hence చేయక without doing. Thus అపని చేయక without doing so. లేక without (neg. of ఉండుట) రూకలులేక for want of money చాలుట to suffice నిద్రచాలక for want of sleep.

Sometimes the ă before క is lengthened as అనాక (see page 98.)

Some verbs form an irregular noun (see p. 139) spelt the same as this participle. Thus రాక, పోక, కాక, పడక mean without coming, going, being, lying.—As nouns they mean Coming, going, heat, a bed. But this part of speech is Druta. whereas those nouns, being Nominatives are Cala:

inserting N:—thus రాకయేమి or రాకనేమి rāca-n-ēmi *why should not* (you &c.) *come* అట్లాచేయకనేమి *why should* (you &c.) *not do so?* lit: *Thus without doing, what?* whereas the *nouns* would be thus formed రాక అనగయేమి what is his coming? what do you mean by his arrival? కాక అంటేయేమి *what do you mean by heat?* not కాకనంటె:—for here the N if inserted would be the conjunction, as noticed in page 41.

The Neg. P|| is sometimes governed by ఏని ēni, thus సేయింపకతక్కితేని (M. Saup. 2. 34.) 'seimpaca tackit' eni. *if* (you) *fail to effect* (it,) This is equivalent to తక్కితివా.

It is governed by the next verb; as తెలియకపోరితి (Dasav. IX. 199.) without knowing (him) I fought (with him). రాకపోయెను *He did not come* Lit: *he went without coming,* రాకపోతివా *if you do not come* ధర గిట్టకనైనది *the price was not determined.* They disagreed as to the rate.

When governed by a word meaning *Before* (as మునుపు, ముందు or పూర్వం) the neg. p|| is translated in English by the Affirmative as నేను రాకమునుపు Before I came. Lit: before I came not. అక్కడికిచేరకపూర్వం Before I arrived there. Lit: before I did not arrive అతడు వెళ్లకముందు before he goes. Lit. Before he went not వ్యాజ్యముతీరకతలికి before the cause was decided.

The verbs తప్పుట to fail వ్రాడుట to *become loose* మానుట to *cease*- govern a neg. Thus •

రాకతప్పినాడు he failed of coming. నిల్వకవ్రాడింది it fell down; lit: without (i. e. instead of) standing it became loose.

The following stanza well illustrates the mode of construing the neg. p|| in KA. The words marked with stars are instances. The fourth of these ends in KI because A is elided by the initial ఇ of the next word.

చ॥ వెనకకు పోక, వుమ్మ నక*,
వేసట బొందక*, పంక్తిపంక్తి చో
బెనుపక*, లోపలన్ భ్రమరి
బెగ్గిలకి*,ంతయు మున్నె చూచుచున్;

కడువడి అక్షరక్షరము
    కందువ దప్పక*, యేక చిత్తుడై,
ననుపమ భక్తితో జదువు
    నాతనివాచకుడండ్రు సద్బుధుల్.

He who reads fluently and distinctly [lit: without stumbling and hesitating] who is expert, who never sticks at a word: who is free from mental confusion and apprehension; who keeps his eye on the following word, and rapidly enunciates the syllables; who never misses the import, and keeps his thoughts steadily fixed on what he is reading,—such is he whom the wise consider eloquent.

మానుట originally means *to be healed* or *become well.* to *cease, desist, terminate*: but when connected with a neg. p|| in క it denotes *not doing.* Thus చెప్పకమానె he did not say. అక్కడవుండకమానరు they will not fail of being there. Herein two negatives meet and form an affirmative. పోకమానను I cannot avoid going; I cannot help going. రెండుమాని ఆరుయిచ్చినాడు he kept two and gave six. మానకవస్తున్నాడు he will come without fail. చెయ్యకయేలమానును how should he fail of doing it? రాయివేతునామాననా Shall I put the stone there or no? రాకమానె he did not come చొరకమానె he did not enter. పలికినాడోమానినాడో whether he spoke *or not*:—lit. whether he spoke or whether he forbore. ప్రస్తావించినామానినా Whether they mentioned it or no—This verb is also used impersonally as యిచ్చివేయిలేకమానదు give them to me or it wont do. అదిచెల్లిస్తేమానె pay this and all will be over. బట్టలుతడిచినామానె అన్నితడిచినవి my clothes wet? Is that all? I am wet all over. యియ్యకపోతేమానె if you will not give it, no matter.

The word ఉండ or ఉండా (the root of ఉండుట to remain) may be added thus, to the Neg. P|| in Ka. అట్లాఅనకుండా Lest (he) should say so. లేకుండా Or else. In this manner the verb ఉండుట is used in such phrases as రాకవున్నాడు he came not. Lit. He was without coming. The verb పోవుట may also be used; as చెప్పకపోయె he omitted to say; he went without saying. చూడకపోతిని I failed to perceive it. వెళ్లకపోతివా If you do not go. Lit: if you *go without* going. తినకపోయె he did not eat:

he abstained. నేను చూడకుండా పదిదినములు అయినది. It is ten days since I saw him. Lit: there are ten days without my seeing him.

If చేయుట or any other verb meaning *to do* be added to the Neg. P|| in KA, it denotes prevention. Thus నేను రాకచేసినారు (or రాకుండాచేసిరి) they prevented me from coming.

An aff. P|| followed by a Neg. P|| denotes uncertainty Thus పనితీరితీరకనున్నది The work is and is not done Or is nearly done గిట్టిగిట్టకనున్నారు They are and are not at enmity.

Miscellaneous uses.—తీసివెయ్యకపొయ్యేవరకు On his not removing it. ఆయనరాకపోయినట్టయితే చత్తును had it not been for his coming I should have died.—అతనికి మేము బాకీవున్నట్టయితే వానిదగ్గర లెక్క వుండకపోదు were we in debt to him he would surely have kept an account. Lit: An account would not go without being in his hands. యిందుచేత ప్రసక్తి లేకపోయినది Thus (I) lost the power of doing so.

The Negative is the *primary* tense of the Telugu verb, being formed directly from the root; but all authors have placed it last; and this is a convenient arrangement.

SYNTAX OF THE TENSES.—THE AORIST.

Native grammarians seem to consider the Aorist to be the root of the Telugu Verb. For the Inf. of the verb is often the same as the 3rd. pers. sing. of the Ao. Thus. పడు is the root and is also (being contracted for పడును) the Ao. He, she, it, may fall. In fact the Ao. tense ought to precede the present: which borrows some forms from it.

The Ao. is in English expressed by *will*, *may*, should, would, could, might. It often is translated by the Present; particularly in verbs that relate to *thought* or the *mind*. Thus ఎరుగుట to be aware of. వీరందరు ఎరుగుదురు All of them well know this. ఎరుగుదును I am aware of it. నేనెరగను Neg. Ao. I know nothing about it. This is the phrase used by prisoners for "Not guilty." అక్కడ ఒకకనుమ కలదు *there is* a mountain pass

(or defile) there. అన్నంపారవేసు. Vema 3. 16. [the sick man] throws away food. పరసపెరుగు (Vema. 3. 15.) the total swells (to a large sum).

Or it has a Past sense. Thus పాండవులిడుములపడరె Did not (those ancient heroes) the Pandavas suffer hardships నీవునికి కాన niv'uniki cāna, I did not see (కానుట to see) that you were there. అను he said. మారాడకిట్లను and without resisting he said. In the following well known stanza (in the Gajendra–moxam, a legend in the eighth book of the Bhagavat) is a succession of verbs (which I have marked with stars) in the Aorist form with the past sense. The god, says the poet, heard his prayer—

మ॥ సిరికిఁ జెప్పడు* శంఖ చక్ర యుగముఁ
చే దోయి సంధింపడే*;
పరివారంబును జీరడ* భ్రగ పతిం
పల్లింపడా*—కణేకాం
తర ధమ్మిల్లము చక్క నొత్తడు*, వివా
ద—ప్రోద్ధత శ్రీ కుచో
పరి చేలాంచలమైన వీడడు*, గజ
ప్రాణావనోత్సాహియై.

He *spoke not* to his spouse, he *arrayed not* himself with the thunderbolt or other divine insignia, he *called not* his train, he *mounted not* on (his steed) the feathered king, he waited *not* even to *bind* up his clustering tresses, and even forgot that in his grasp he held the veil of his queen, as he descended in haste to rescue his suppliant in the hour of need.

In this verse pallinçuta, to saddle is generally written palkinçuta, to address; which is erroneous.

Or it has a Future sense. Thus యికరాడా will not he come again? రేపువత్తురు they will come tomorrow యెపుడు పైకొందు * ముచ్చట యెపుడు గందు* (for, కొందును and కనుదును) Ah! when shall I embrace him, when again shall I hear him speak? Tara. 3. 87. చెప్పును he will say (Luke xiii. 27. here the older English says, *shall.)* పంపుదునా shall I send it? యిది విశదం కాగలదు it will be shewn. కాంతుమని వున్న వారల కారె వారు Dasav. ix. Did not they say *We shall behold* him? మింకువక

నీకసాధ్యంలేదు Nothing shall be impossible to you. వత్తువు are you coming? రావు are you not coming?

The form ఉండెడి *it will be,* పొయ్యెడిని *it will go* appears to be a poetical form of the Aorist, but the *Bhattiyam* * and other grammars denominate it (vartamāna) Present. It probably is formed from ఉండె the rel. Ao. P‖ and ఎడ time :—that is, ఉండేసమయంబున at the time (when he &c.) was there.

The following examples are adduced to shew that it is Present. ఆయన రక్షించెడిగాక Oh may he sustain us :—or, may continue he thus to bless us! Here it appears equivalent to రక్షించవలసినది which answers to must, ought.

In a well known verse (in the preface to the Bhagavat) పలికెడిది భాగవతము, signifies This legend which I now sing is styled the Bhagavat.

Further Examples of the Aorist :—కనుదురు They probably may perceive శక్యంఅయితేయిట్లాచేతు If I could, I would do so. పంపుదునా must I send it? కాబోలు It must or may be so. Perhaps; perchance. యీపుస్తకమందు ౫౦౦ పద్యములుపడును or పట్టును 500 stanzas *will go into* this book వచ్చునా will he come? అట్లాఅవును it may be so. పదిరూపాయీలుచేసును It may be about ten rupees.—పలుకును he will speak. పడును he shall fall యిత్తు I will give యిస్తువు you will give it me; (implying a question.) పట్టుకొందునా shall I take hold of it? జ్ఞానంయిప్పడుయిచ్చెదను I will give thee wisdom, (These instances are collected from various poems.)

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* Sir William Jones has spoken of the mystic obscurity in which the *Sutras* or metrical Aphorisms of Sanscrit Grammar are involved. The treatises written in Sanscrit verse by Nanaya and his commentators, on Telugu grammar, are equally abstruse, and the rules on EDI (cap. lxxvii.) are peculiarly intricate. Every Telugu rule is laboriously deduced from a Sanscrit canon, the connection of which with the Telugu language is not easily understood. That arrangement is, to an English enquirer, very illogical, and were Nanaya and his laborious commentators translated into intelligible English, the rules would remain nearly unavailable. Happily for the English reader, Mr. Campbells Telugu grammar contains all the more useful rules; he has excluded much that was unprofitable, and I have yet further abridged the old rules while I have added many that are new.

The Grammar written by Nanaya Bhatta is entitled Andhra Sabda Chintamani, Or, The Etymological Standard. It passes over, with very brief notice, those niceties regarding *arddha bindu,* and *Sacata Repha* in which modern pedants waste all their strength.

In a general sense the aorist expresses custom or usage as Dasav. IX. 293. సీ॥ అమగో కృష్ణుడు వచ్చెనన నెంతపనిగ్నునవదలివత్తురుతలవాకిళులకు If they heard it said that Krishna was come, busy as they might be they would come to their doors. పొద్దుపుత్తురు they would pass their time. యెన్నివుండవలసునో I know not how many there may be.

The compound aor. is formed by adding ఉండుట to the Past Part. Thus: చూచివుండుదురు I suppose you have seen it. అనుదురు or, by contraction అంద్రు they are likely to say కనుదురు or by contraction కంద్రు They often see, they probably will perceive. this is often wrongly spelt కండ్రు, ఉండ్రు &c.

By adding గాని a precative sense is given. Thus in Sar Dwi 188 చూడరాయీమేలుచూచువుగాని Mayest thou reap the fruit hereof!

The Precatory or Imprecatory forms, used in blessing and cursing, are generally referred to the Ao. but may more properly belong to the *Root in A.* Thus from చెడుట to perish, rel. past p|| చెడిన or చెడ్డ (which word means Ruined, *bad*,) comes the form వానియిల్లుచెడ్డా may his house perish! నీరూకలునీతోపాటిచెడ్డా *thy money perish with thee!* వానిబుద్ధికాలా (from బుద్ధి sense and కాలుట to burn) or, వానిముఖం (face) కాలా—may his wisdom perish, or, *let his face be cursed*, ఆయన అనుగ్రహంకాలా *Be then his love accurs'd* (Paradise Lost, IV. 69). These are equivalent to the phrases in గాక as అట్లా అవుగాక May it be so! శ్రేయస్సుకలుగుగాక Mayest thou be happy!

The English Future is frequently translated by the Aorist. Thus దీపింపచేయు (Vish. Maya Natac. 3. 303.) *he shall cause it to shine.* Or by some anomalous phrases. Thus పోదుము let us go; we will go. పద పదుము, the same. పోదుమా shall we go? అట్లాచేతుమా shall we do so? వత్తుమా shall we come? పోదామనివిచారిస్తిమి we were thinking of going. Lit. We considered saying Shall we go.

Some forms are peculiar to poetry. Thus ఏను ఋభుండనగుదు Enu Rubhund-an-agudu (Vish Pur. 3. 402.) I am he who is named Rubhu.

మండకయున్నే (Bhascara. LX.) would not it flame?

But like the Present tense the Ao. is frequently *understood*, not expressed, as mentioned in page 91. Thus in the following epigram.

క॥ కవితా కన్యకు నలువురు;—
కవి, జనకుడు; భట్టుదాది; గణుతింపంగా
నవరసరసికుడు, పెనిమిటి;—
యవివేకియె తోడబుట్టు వవు!—వేమనృపా.

"Fair poesy has four friends: the bard is her father, the reciter is her nurse, the man of taste is her spouse,—and the blockhead is her brother, O King Vema!"

Herein the full phrase would be in the aorist, thus—నలుగురు అవుదురు &c. Or, by using the past tense నలుగురు బంధువులు అయినారు.

PAST TENSE.

The Past Tense of ఉండుట and అవుట has been given in page 73. That of పడుట is as follows.

1.	పడితి+ని,	పడినాను,	or,	పడ్డాను	I fell,
2.	పడితివి,	పడినావు,	or,	పడ్డావు	thou,
3. m.	పడె+ను,	పడినాడు,	or,	పడ్డాడు	he,
3. f. n.	పడె+ను,	పడినది, పడింది,	or,	పడ్డది	she, it, or, పడెఁ
1.	పడితిమి,	పడినాము,	or,	పడ్డాము,	or పడ్డారము
2.	పడితిరి,	——రు,	or,	——రు	you,
3. m. f.	పడిరి,	పడినారు,	or,	పడ్డారు	they m. f.
3. n.	పడె+ను,	పడినవి,			they, n.

That of పలుకుట to speak.

1.	పలికితి+ని,	పలికినాను—or పల్కితి+ని, పల్కినాను
2.	పలికితివి,	పలికినావు,—or, పల్కితివి, పల్కినావు
3. m.	పలికెను,	పలికినాడు,—or, పలికెఁ, or, పల్కెను, or, పల్కె
3. f. n.	పలికె+ను,	పలికినది, పలికింది—same as above.
1.	పలికితిమి,	పలికినాము, or. పల్కితిమి &c.

2. పలికితిరి, or, పలికినారు, or, పల్కినారు,

3. m. f. పలికిరి, పలికినారు,

3. n. పలికెను, పలికెఁ, పలికినవి.

It will be seen that the second form is a mere contraction, *palikitini* becomes *balkiti*. In the 3rd person the final U of nu may be dropped. Thus పలికెను becomes పలికెఁ.

The Past tense of కలుగుట to Be.

1. కలిగితి+ని, కలిగినా+ను, కల్గితి, కల్గినాను

2. కలిగితివి, కలిగినావు, కల్గితివి, కలిగినావు

3. m. కలిగె+ను, కలిగెఁ, కలిగినాడు, కల్గెఁ, కల్గె,

3. f. n. కలిగె+ను, కలిగెఁ, కలిగినది, కలిగింది, కల్గె, కల్గెఁ

1. కలిగితిమి, కలిగినాము, or, కలిగినారము, or, కలిగితిమి &c.

2. కలిగితిరి, కలిగినారు, or, కలిగినారు, or, కల్గినారు.

3. m. f. కలిగిరి, కలిగినారు, or, కల్గిరి, &c.

3. n. కలిగె+ను, కల్గెఁ, కలిగినవి, కల్గినవి.

The PAST TENSE of కొనుట :—see page 78.

1. కొంటి+ని, కొనినా+ను, కొన్నా+ను.

2. కొంటివి, కొనినావు, కొన్నావు.

3. m. కొనె+ను, కొనెఁ, కొనినాడు, కొన్నాడు.

3. f. n. కొనె+ను, కొనినది, కొనింది, కొన్నది.

1. కొంటిమి, కొనినాము, కొన్నాము.

2. కొంటిరి, కొనినారు, కొన్నారు.

3. m. f. కొనిరి, కొనినారు, కొన్నారు.

3. n. కొనె+ను, కొనినవి, కొన్నవి.

PAST TENSE of వినుట. to hear.

I. వింటి+ని, వినినా+ను, విన్నా+ను.

&c. &c. &c. same as కొను.

In the first person sing. the final ని or ను is often dropped: and in the 2nd.

pers. the final వి may also be omitted. Thus యేలుట to rule, forms యేలితి thou ruledst. And if the sign of interrogation, A′ (p. 95, 96.) is added, as చూచితివా *didst thou see*, this may be contracted into చూచితె çūchitĕ.*

And the same may happen even when the conditional or emphatic signs (p. 96.) are added. Thus చేయుంపకతక్కితేని for తక్కితివేని (M. Saup. 3. 34.) if thou fail to do so: lit: fail without doing so.—వచ్చితో for వచ్చితివో I know not if you came, (Bhadra Parin. III. 93.) perhaps you came, I suppose you came, I imagine you came. వుండితో possibly you were there. పుట్టితో Tara. 4. 107. for పుట్టితివో surely thou wast born there. అభ్యసించితో Ellana. 1. 254. hast thou learned. పోనాడితో Radha. 1. 93. i. e. పోనాడితివో i. e. పోనాడితివిగదా surely thou hast rejected (my council.)

Or, the interrogative sign is expressed by E in the *second* person singular as వింటే vintĕ *didst thou hear?*

The longest form of the 1st. pers. sing. being చేసినాడను *I am he who did it* may be contracted into చేశినాను, or into చేశినాడ. So in the 2nd. person, డస్సినాడవు (M. Santi. 3. 300.) for డస్సినవాడవు thou wast wearied.

In the 3rd. conjugation (p. 83.) the form of the verb is greatly altered by contraction in the present and past tenses. Thus తెచ్చుట *to bring* forms in the causal తెప్పించుట. The present tenses are తెచ్చుచున్నాను and తెప్పించుచున్నాను which by contraction become తెస్తా and తెప్పిస్తా *I will get it.* Here the *present* has the *future* meaning.

The final N or NU of the 3rd. person, పోయెను, చేసెను may by contraction become పోయెన్, చేసెన్. And this న్ (page 4.) may be written ○ (sunna) thus కాంచెంబిడ్డ for కాంచెనుబిడ్డ the child saw. Or else by dropping the N, కాంచెబిడ్డ.

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* Dropping the Nu, or Ni (the sign of I) is similar to the mode of writing journals in English; wherein *Went there* is used for I went. *Returns home* is thus used for *He* returns.

If the next word begins with a vowel, the N may be doubled. Thus వచ్చెను, and, ఆయన, may become వచ్చెన్నాయన He came.

The past Tense is often translated by the present or even the Future. So in Horace Tempus *erat* dapibus sodales: it *is* time for the feast. See Classical Journal. LXVIII. 269. where is noticed the same usage in Hebrew.

Examples. అక్కడికివస్తివా if you come. Lit, if thou didst come. విన్నావా do you hear, Lit. didst thou hear. చూస్తివా do you see, తెలిసిందా do you perceive it? do you understand? Lit. has it been perceived. తెలిసింది. Yes: I understand it తలకురిమ్మ వచ్చింది my head is turning. Lit. Giddiness came or happened to my head. వింటివా if you will listen. పుస్తకాలు పంపించినాను I send you the books. దీవించినాము we salute you (a phrase in letters.) వాండ్లువచ్చిరా in the event of their coming. వస్తి I'm coming. Lit. I am come. యిదిగోయిస్తి Here, I'll give it you. Lit: behold I have given it to thee. నిన్నే నమ్మినాను I rely upon thee. Lit. I have trusted. రేపు వాడువచ్చినప్పుడు when he comes (came) tomorrow. అయ్యోచస్తి Alas I shall die. యెరిగినాను I know, I am aware. అట్లావిచారించినాడు he was of this opinion: or, he thinks so. యేమితలచినావు what think you. ఆకలి కొన్నాను I am hungry నీతమ్ముడయినాడా Is he (was he) your brother. ఆయనకు మేము తమ్ములమయినారము we are (were) his brothers మరిచిపోయినాను I forgot. Lit. I have forgotten. ఆపుస్తకమే అయినది it turns out to be the very book.

The rustic dialect wherein the N of the past tense is dropped, has been mentioned in page 173. In the comedies called A'ta Bhagavat ఆటభాగవతము these rude forms are retained in the verses describing rural conversation. Thus వచ్చినావా is written వచ్చావా.

The poets use some anomalous words which are referred to the past tense. Thus అనవుడు he said &c. See p. 174.

ON THE CONDITIONAL AFFIX E' OR TE'

In the first person singular of the past tense, the second form, as alrea-

dy shewn is ఉంటి *I was,* అయితి *I became,* పడితి *I fell* పలికితి *I spoke,* కలిగితి *I was,* కొంటి I bought, వింటి I heard, చేస్తి I did, వ్రాస్తి I wrote, తెస్తి I brought.

By changing the final I into E' the verb becomes conditional: and this form is the same in all genders numbers and persons. Thus వ్రాస్తే may equally mean if I [thou, he, they, we &c.] write; or if we &c. should write.

Hence is derived అయితే *But;* which is literally, Should it be so.

Instead of this Conditional form, wherein all persons are alike, the *interrogative* may be used *of the same part* of the verb: herein the *persons* are distinguished by the regular terminations, and the first person singular చేస్తిని uses N. Thus.—పోతినా If I go; పోతివా if thou goest; పోయెనా if he, she, it go; పోతిమా if we go; పోతిరా if you go; పోయిరా should they go; in the event of their going &c.

It is to be observed that this form is the same as that assumed by the *contract* form of the *second* pers. sing. The final vowel of the latter, however, is *short.* Thus వింటే vintē, *if thou hearest,* చేస్తే chestē *if thou doest.* But వింటె vintĕ *didst thou hear?* (M. Santi. 1. 54.) చెప్పితె cheppitĕ (for చెప్పితివా) didst thou say?

Verbs in Nu, as విను to hear, అను to say, form the past tense in వింటి, అంటి and accordingly the Conditional is వింటె, అంటె, if you hear, if he says &c. Hence is derived the colloquial form యేమంటె, *videlicet,* an expression which it is wrong to use instead of a conjunction.

The phrases పోయినట్టయితే poyin-att-aité, వచ్చినట్టయితే, signify If (he) had gone, should (he) have arrived.

By dropping these affixes, the form పోయిన, వచ్చిన convey the same sense: but when used thus adverbially the final న becomes నా.

THE PRESENT TENSE.

This is the same as in English, and frequently has a future import; as

తెల్లవారివస్తున్నారు they are coming in the morning. Various uses of the Present have been noticed in the rules regarding other tenses.

In the form ఉన్నది it is, which may be considered Preterite, the lengthened form వున్నాది denotes emphasis, or is merely emphatical: (see rules on Pluta.) Thus in the Parujat Apah: 1. 114. మ ॥ ముని నాకిచ్చిన పువ్వుచందమును నేమున్నాది:—i. e. యేమియున్నది.

The phrases in EDI. already noticed in p. 180. are in the older grammarians considered to be forms of the present tense.

The relative P|| or neuter plu. of the present is exemplified in this sentense పత్రం మీదివి తన వ్రాలు కానివన్న మనివి పనికి రాకూడదు his statement that the signature on the bond is not his, cannot avail him.

The elliptical phrase అంటూ *so they say* appears to be a contraction for the present tense అంటారు.

The auxiliary verb to be (as already shewn, p. 91.) is often understood. And this may (in *major* nouns) be thus expressed నేనుశిష్యుడ [the affix ను being dropt] I *am* his pupil. బలవంతుడు n. s. A strong man. బలవంతుండ I *am* strong. Here *am* is expressed by changing the final U into A. The full phrase would be బలవంతుండను as see page 66. 67. యేమనువాడ what can I say? Vish. Pur. 2. 298. అమ్మినాడ I have sold. Tara. 4. 97.

Of this the feminine form is దానను or by contraction దాన. Thus. అక్కడికినేనుపోయినదాన I went there:—I am she who went. నేనక్కడ పుట్టినదాన I was born there. నేనుబహుభాషలదానకాను Tara. 3. 109. I am not a woman of many words.

The second person adds వి to words in ఇ, as స్వామివి thou art the ruler. Or వు to others, as అక్కటివాడవుకావా are not you a man of that town?

The forms వస్తాడు, తెలుస్తాడి &c. are vulgar, and the forms పోచారు for పోతున్నారు, కట్టుచారు for కటుతారు &c. are mere pedantic refinements unworthy of notice.

OF THE FUTURE.

The final NU of the first pers. sing. may, as in other tenses, be dropped. Thus చెప్పెద I will tell (thee) యిత్తు *I will give it.* This is usually changed into the Present Tense; and colloquially the form accordingly is యిస్తా.

The *compound form* of the Future adds గల (the root of కలుగుట, page 69.) to the *Root in A;* thus చేయగలను I can or will do it. అందుకు మేముఒప్పుకోగలవారము we shall abide by that (decision)

Instead of గలదు or వలెను (must, can) the indeclinable affix ఈని I'NI is sometimes used. Thus—అట్లాఅయ్యీని atla ayy-īni, *It may be so.* This affix is combined with the *silent root* (p. 66), ayy.—పొయ్యీని poyy-īni, let him go, he shall go, he must go.—This is equivalent to పో గలదు; but is the same in all genders persons and numbers: thus అక్కడవుండీని He (she, it &c.) may be there. పనిచక్కనయ్యీని the business will be settled. పదిగంటలయ్యీని it was about ten o'Clock.

It sometimes has an imperative sense thus ఆజ్ఞ నడిచీని be the command executed!

Occasionally it is added to a compound verb. Thus instead of వచ్చీని, the form రానయ్యీని signifies (He &c.) probably will come.

Occasionally the sign of doubt is added, as నొచ్చీనో noçç-īn-o, *perhaps* it will be painful.

Elsewhere it is added to Sanscrit words. Thus వేద్యమయ్యీని you will perceive; or, it will become known.

SYNTAX OF THE NEGATIVE TENSES.

The Negative verb has two simple moods or tenses: the Aorist and the Prohibitive. But the *compound* tenses are numerous, and appertain to the Syntax.

The verb పోవుట to go, is added to the neg. p|| in క as చేయకపోవుట To go without doing తినకపోవుట not to eat వెళ్లకపోవుట not to go and this is conjugated throughout all the tenses. Thus from పిలుచుట *to call,* may be formed. పిలవకపోతున్నాడు he does not call. పిలవక

పోడు he did not call. పిల్వకపోడా will he not call? పిల్వకపోయినవాను కాను I did not fail to call. Lit. I am not he who went without calling. పిల్వకపోవను I shall not fail to call.

The other verbs meaning *to go* as వెళ్లుట, సాగుట &c. are not used in this manner as auxiliaries.

Another mode of forming the Neg. is by adding కావడం to the root of the verb. Thus పిలుచుట forms పిలువ and పిల్వక in the Root. To this add పిల్వనైతిని or పిల్వనయినానుకాను, I did not call. వచ్చినానుకాను I did not come వాకిలిబిగించినదికాదు The door is not locked ఊళ్లో లేరయితిరి you were not in the town లేరైరి *Lerairi* They were not. i. e. లేనివారయిరి they are those who were not. In the same manner రాడు *he comes not* being contracted for రానివాడు who comes not, రాడయ్యె (he became the one who came not) signifies *He did not come.* Example పిల్చినవారు కారైతిరి ye did not call. Lit. ye are not those who called. తేవైతివి thou didst not bring. (Balram. VI. 278.)

Some verbs in ççu, as ఇచ్చుట, తెచ్చుట, use a contracted form in the Neg. Ao. Thus ఇవ్వను I will not give, becomes ఈను, ఇవ్వవు thou wilt not give becomes ఈవు, ఇవ్వడు becomes ఈడు; ఇవ్వదు, ఈదు, ఇవ్వము, ఈము; ఇవ్వరు, ఈరు. In the same manner తెయ్యడు becomes తేడు he will not bring నిల్వలేక or నిల్వకుండాఅయినది becomes నిల్వడాయె (Radha. 3. 103.)

The form రానైయున్నది rā-nai-unnadi, *it really is not come*, is formed from the *Root in A*, రా, adding N, and అయి, the past P|| of అవుట, to which is added ఉన్నది. Thus రానైయున్నాడు he truly is not come.

The *Infinitive in Adam* (p. 133.) being a noun, is used instead of a tense; and is governed by a nominative. Thus:—అతడు రావడం *his* coming, his arrival. Literally, (ille-adventus) he coming, or *he* arrival. Thus:—నేను రావడంలేదు I am not coming, I shall not come. నీవు రావడము are you coming? లేదు No. వ్రాయడమయినదా Is it written? Lit. Is

the writing done? అయింది Yes. కాలేదు, No. ఇప్పుడుపోవడంలేదు. There is no going now. That is, I, thou &c. shall not, or do not, now go.

The Infinitive in *adam* being considered as a noun the neg. form is అట్లాచేయడములేదా will not (you &c.) do so? రేపురావడంలేదు (We &c.) are not coming tomorrow. Lit: There is no coming tomorrow.

The compound neg. tenses take the following forms. The present, పోవడంలేదు, equally applicable to all persons, if relating to *act*: but if relating to *ability*, the form of the negative, as shewn in page 70. must agree with the *person*. Thus నేనుపోలేను I cannot go; వాడుపోలేడు he cannot go &c.

And the verb చాలుట to *suffice* is often substituted for లేను. Thus the following may be added to any root.

Affirmative.	*Negative.*
చాలుతున్నాను I can.	చాలను I cannot.
——————ు thou canst	చాలవు thou canst not.

&c. &c. according to the regular forms of పలుకుట &c. in page 69. Thus పోచాలను I cannot go చూడచాలరు they cannot bear to see it, పడచాలడు he cannot suffer it. For the auxiliary *can* is added to the *Infinitive in A.*

The verb నేర్చుట to be able, is added in the same manner. Thus పోనేరను I cannot go.

The verb ఓపుట ōputa is also thus used. Thus పోనోపడు he cannot bear to go.

The Future is generally expressed by the aorist; or in the compound form, by adding a negative to the Ao. P|| thus అడిగేవాడనుకాను I am not he that will ask.

From the form, వ్రాయకపోయినాడు he did not write, or, he omitted to write, is borrowed the *conditional* form, వ్రాయకపోతే if (he &c.) does not write (it.)

Or, the Neg. verbal P|| is used thus. వ్రాయనిది unwritten. అతడు రానిదైతే should he not come: if he fails of coming.

The Negative is often translated by the *Affirmative* voice: thus నేను చూడకపదిదినములుఅయినది it is ten days since I saw him. Lit. *Without seeing* him ten days have past: or, it is ten days that I have not seen him.

This particularly happens if the Negative is connected with a *relative* word. Thus ఎందరిని చూడము Tara. 2. 109. How many have we seen! Lit. How many have we not seen. Such phrases may be translated as interrogations. Thus వల్లనివాడవైతివి Tara. 3. 80. Thou didst not love? Lit. Becamest thou him who loved not. ఏపాట్లుబడనున్నానో Tara. 3. 78. Alas what griefs have I suffered! Lit: *not* suffered.

The Negative sometimes is used in entreaty. Thus యివ్వవే wilt not thou give it?

The affirmative and Negative voices are combined to express uncertainty Thus వస్తాడో రాడో I cannot tell whether he will come or not. అట్లాఅవునోకాదో It may or may not be the case. యీసంగతినియెరుగునో యెరగడో I cannot say whether he is aware of it or not. (Dwip. Ramayan.)

Sometimes a conjunction is used in such phrases. The verb being in the form EDI (page 137.) Thus వుండేదిన్నిలేనిదిన్నినాకుతెలియదు I do not know whether (he, she, they &c.) are now there or not.

The Neg. verb without any interrog. sign is colloquially used for the affirmative. Thus వాడురేపురాడు He wont come tomorrow?—i. e. Will he not come? వాడుఅట్లాఅనడు, i. e. అనడా Did not he say so?

Two negatives, as in other languages, give an affirmative sense. Thus యిదిమాయమాటకాకుండదు this cannot but be false. Thus from మానుట to fail (page 177.) రాకమానడు he will not fail to come. వర్తనంబులుతేటబడనియవిలేవు (M. Santi 1. 20.) There are now no points left unexplained.

A Rel. pronoun used with a Neg. verb, is translated Nobody, nothing,

nowhere, never, &c. Thus యెవ్వరులేరు There is nobody. యేమిలేదు there is nothing, యెక్కడలేదు nowhere అవియెక్కడలేవు I can find them no where.

The same is the rule with regard to " one." Thus యొక్కడులేడు there is not a single person. వక్కటిలేదు there is nothing వక్కటియెరగను I know nothing about it. (see page 122).

The compound form రానైతిని I came not, చూడనైతిని I saw not is exemplified in the following stanza of the *Vedanta Rasayan*, book IV verse 146. in describing the appearance of our Lord to the Maries after the resurrection.

క॥ పిమ్మట నిమ్మహనీయుం
డ' మ్మరి యా వర కుమారుడ' నుచు మనము డెం-
దమ్మున నెరింగి మృదు వా-
క్యమ్ముల గొనియాడి మ్రొక్కనైతిమి భక్తిన్.

Here మ్రొక్కనైతిమి (from మ్రొక్కుట to adore, or greet) is, we *omitted to adore* him.

THE PROHIBITIVE.

The tense of prohibiting or forbidding is sometimes called the Negative imperative. It is formed from the neg. p|| in KA by changing KA into KU. Thus చెప్పకు cheppac-u, *say not*, ఉండకు undac-u *remain not thou.*

Verbs which have a long vowel in the monosyllabic root, as పోవుట pōv-uta add KU. Thus పోకు po-cu, *go not*, రాకు ra-cu *come not*. This tense is alike, as regards the terminations, in all verbs.---See p. 82 and 76.

Some forms, though used in poems are vulgar. Thus from విడుచుట *to leave*, the proper form is విడవకు vidav-acu, and the colloquial form (Ila 4. 10.) is విడకే *don't* for do not leave me.

Sometimes the *affirmative* imperative is used, added to the neg. p|| in KA Thus పలకకనుండుము Speak not.

Instead of పలకకండి (page 76.) poets sometimes, to suit the metre use the form పలకకుడీ.

The intensive affix ā is colloquial. Thus రాకండా Oh do not come. బొబ్బలెట్టకండా Oh do not make a noise.

Other forms are compound: adding some auxiliaries to the root. Thus వలదు or వద్దు do not: as వ్రాయవద్దు (plu. వద్దండి) Do not write.

Or కూడుట *to be fit* is thus used. అట్లాచెప్పకూడదు (You) must not say so. Thus the verbs వద్దు, కూడదు, రాదు, పడదు, వొప్పదు all of which, being impersonals, are in the 3rd. pers. sing. neut. aorist, may be added to infinitives in A.

The word అండి "Sir" is frequently added without giving a plural import. కాదండి Not so, Sir. అవునండి Yes Sir.

ON THE VERBS KADU AND LEDU.

These have been noticed in pages 125—128. *Kadu* is derived from *Avuta* to Become; and *ledu* is from *Unduta* to *Dwell*; it is also the negative of *Caluguta* to Exist. But in English we use *To Be* in these various senses which alone causes any obscurity.

For the sake of brevity I often follow the example of the old grammarians, in adopting the 3rd. pers. neut. Ao. (cadu and ledu) as denominations of these verbs.

As shewn in page 128 *unduta* denotes existence, thus వున్నాడా Is he there? వున్నాడు Yes, లేదు no. వున్నదా is she there? వున్నది yes, లేదు no; వున్నారా are they there? వున్నారు yes, లేరు no.

It will here be observed that *undu* is always connected with some noun substantive *in the Locative case,* whether expressed or understood.

But *cadu* invariably connects two or more *nominatives;* adjectives also are considered to be nominatives. Thus యిదిమంచిదికాదు "*this* is not *good.*" యిదినాది *this* is mine. యిదినాదికాదు this is not mine. వాండ్లు నాబంధువులుఅయినారుగనుక because *they* were my *relations.* బంధువులు కారుగనుక As *they* are not *relations.*

This verb *to become* is generally understood (see p. 91, 125.) Thus వీండ్లుఅక్కడివాండ్లా (Are) *these* men of that town? అక్కడివాండ్లే Yes

(see p. 96, 97.) కాదు No. యిదినాయిల్లు This is my house. యిదినాయిల్లుకాదు it is not mine.

The English adjective if rendered by a Sanscrit word generally takes the form of a neuter noun, and accordingly uses కాదు Thus యిదిన్యాయమా Is this just? (literally, is it justice). న్యాయమే Yes కాదు No.

But a *Telugu* adjective (p. 101.) generally uses an affix: as అది మంచిదా Is that good? మంచిదే yes కాదు no.

Colloquially కా and లే are used as contracted forms of these verbs (in any number or person) when used interrogatively: thus అదినీదికా (for కాదా) This is your's, is it not?

But లే is likewise used as an imperative of లేచుట to rise. Thus వస్తున్నారులే They are coming, *get up!* అట్లా వ్రాశినానులెండి (plural) I have written so *to be sure.* These phrases are equivalent to *Go to, to be sure, do you see? do you know? you see, come!* and the like.

In the expressions తెలివిలేనివాడు one who *has* no sense, తెలివిగలవాడు one who *has* sense, మూడుకొట్లుగలయిల్లు a house that *has* three rooms, రూకలుగలవాడు one who *has* money &c. &c. the word గల or కలిగిన is translated *has, having,* and. లేని *not having.* Thus in Vema. 2. 214. యేమి లేని నరునకే గతి లేదు He who *hath* nothing shall obtain nothing. Here the English "have" requires an *accusative,* where the Telugu uses a Nominative.

Elsewhere గల denotes *to happen.* Thus (Ellaya 2, 135.) చెప్పవమ్మ గలతెరవెల్లఁ Tell it, my dear, just as it happened. గల తెరవు: lit: the way that was.

If the verb describes *birth* or *acquisition,* కలుగు alone is used. Thus వానికికొమారుడుకలిగినాడు he has got a son. Of which the negative would be కలగలేదు.

But if *continued* state is intended, the verb is వుండు Thus వానికికుమారులున్నారా has he any sons వున్నారు yes లేరు no.

If added to the *Inf. in A*, కలుగు is translated *Can.* Thus అట్లా కా గలదా Can it be so? And of this the Negative is రాదు, the Neg. Ao. of వచ్చుట to come. Thus అట్లాఅనరాదు you cannot say so.

The same affix కలదు denotes usage. Thus అట్లాచేయడముకద్దు people often do so. అట్లాచెప్పడముకద్దు people say so: they usually say so.

The various auxiliaries ఉండు, కలుగు and అవు occasionally borrow aid from each other. Thus ఉండగలదు or ఉండనవును It may be there, ఉండరాదు, ఉండలేదు It cannot be there. కలిగివుండును It may be there. he may have been born. కలగరాదు It cannot be produced. అయివున్నది It has become so. కాగలదా can it be so కారాదు or కాకూడదు or కానేరదు it cannot become so.

Sometimes the Aff. and Neg. are united, as లేదాయెను *lēd-ayen* for లేదు. Thus వానితోమాట్లాడడం లేదాయెను (or లేదయ్యెను) I lost the opportunity of speaking to him.

These verbs KA and Undu may take a passive form without altering the sense. Thus కాబడ్డాడు is the same as అయినాడు he became. ఉండబడ్డాడు or ఉండినాడు he remained.

Though *cadu* stands connected with two nouns, one of these may be *understood* Thus యీపనికాదు *This work is (naught) not (right). This is a foolish act.* The full phrase would be, యీపనిమంచిదికాదు *it is not right.* కాండ్లమోపుచేతగాని యీపనికాదు This *cannot be mastered* without using the plough.

The leading principle is that *Unduta* refers to life or existence (in a place) and *Avuta* to quality, kind, or nature; one is a word connected with a Locative case, and the other a word connected with a Nominative; one meaning to Abide, and the other to Become.

ON CERTAIN VERBS USED AS AUXILIARIES.

The verbs వేయుట to cast, కొట్టుట to strike, అనుట to say, పరచుట *to cause,* and a few more are used as Auxiliaries, being added to the *Root in A* of other verbs; or else, they are added to Participles. Some alter the meaning, others do not. Thus కోయుట meaning *to cut,* by adding

వేయుట to the Past participle is formed కోశివేయుట which means to *cut off*. This is equivalent to *dalna* in Hindustani. Thus *mārna* is *to strike* or *kill;* and mār-dālna *to kill.* Likhna and Likh-dalna equally mean To write.

Thus పడుట *to fall,* and పడిపోవుట to fall *down* bear nearly similar senses. In translating into English we generally omit such auxiliaries.

These are added even to nouns. Thus మిరిమిట్లు is *a gleam, a flash.* By adding పోవుట, or కొనుట, or పొందుట, or పడుట is formed a verb meaning To be dazzled.

This liberty however has its limits. Thus పోవుట *To go* is used in many various senses as an auxiliary. And yet the verbs వెళ్లుట, యేగుట, సాగుట &c. which mean *To go* can never be used as auxiliaries.

Auxiliaries or compound verbs are sometimes formed by adding the passive affix పడుట to the Irregular verbal Noun, (see p. 140.) and often give a middle sense. Thus from పూనుట *To engage* v. n. comes పూట an *engagement*, or job. The middle form is of course పూనుకొనుట and yet the very same sense is conveyed by పూటబడుట to undertake. Accordingly పూనుట v. n. and పూటబడుట are equivalent.

AUXILIARIES.

I. పడుట To fall: to be. This is the verb added to form the Passive voice; but it often is superfluous. Thus వ్రాడుట and వ్రాడబడుట equally mean to drop out, be loosened నేనుకొన్నయిల్లు and నేనుకొనబడ్డయిల్లు equally mean The house which I bought. Yet the second phrase literally means The house which I *was* bought. అక్కడవుండుకొన్నసొమ్ములు and అక్కడవుండుకోబడ్డసొమ్ములు equally mean, *The things that were there.* వచ్చినమనిషి or రాబడ్డమనిషి equally mean *The man who came.* అతడు పూనుకొన్నపని and అతడుపూనుకోబడ్డపని equally mean *The work which he undertook;* పోయిరి or పోబడ్డారు They went అయినారు or కాబడ్డారు They became అక్కడనేనుపుచ్చుకున్నలెక్కలు or పుచ్చుకోబడ్డలెక్కలు equally

mean The papers I there received. It forms a noun into a verb. Thus ఆలోచనపడుట To take counsel is the same as ఆలోచించుట.

II. అనుట to say, call, name, లాండననేపట్నం a town named London here:—the అనే is translated elsewhere it is omitted. as జార్జనే నాతమ్ముడు, my brother George (literally named George) గంగయ్యఅనే శెట్టి Gangaya the merchant. Here it is used to connect two nominative cases relating to the same person. Sometimes అను stands at the beginning thus అనినన్ అట్లుగాక M. Santi. VI. 258. He said: the other replied So be it.

When two nouns are thus connected by అని, అను, అన, అనన్, అనె, అనెడి, అనేటి or అన్న (all of which are participles of this verb) the first is always in the nominative case though the second may be in another case. Thus రాముడనేవానికి To a man (dative) named (nom.) Ramudu. జంగములుఅనే వాండ్లలో among the people (local case) called (nominative) Jangams.

With names of *places*, we use *of* as కడపఅనేవూర్లో in the town *of* Cadapa కాశిఅనేపట్నం The city of Benares.

The same omission happens elsewhere. Thus (Dasav. VII. 24.) కామాతురలకు భయమును లజ్జయు బొరయదనన్ వినమె Do we not know that (lit. saying that) fear and shame are insufficient to check the lustful.

The *Inf. in A*, అన ,అనన్, or అనగా must be rendered That is; that is to say; videlicet: id est.

III. కూడుట v. n. To be fit, be possible. యిదికూడదు This is out of the question: it is unfit. యిదికూడకుంటే If this is impracticable తత్కథనీకుచెప్పకూడదు it *would not be right* to relate that story to thee (Cala Purnod. 1. 237.) అట్లాచేయకూడదు (Tara 3. 75.) You must not do so. I hope (you) will not do so. యిందులోతప్పకూడదు Fail not of doing this. Lit: herein failure *will not do.* అక్కడికిరాకూడక as I could not go there.

IV. పోవుట *To go,* as an Auxiliary generally denotes *completeness;*

or alters the sense otherwise. Thus చెడింది it is spoilt or ruined. చెడిపో యింది it is spoilt or injured. పడుట to fall, పడిపోవుట To fall *down*. వచ్చి పోయినారు they are already come.

Added to the *Inf. in A* it denotes probability: thus చెప్పపోయినంత లో when I was going to tell you. పడపోతిని I was *just falling*. (This may be called the *Inchoative* See Adam Clarke on Luke V. 6. which would be expressed పోతూవస్తే.) Thus అట్లాచెప్పపోకు do not *attempt* to say so. రాబోకు do not think of coming రాపోయినంతలో just as I was thinking of coming: as I was about to come.—This verb may be added to a noun. Thus నిద్ర sleep, నిద్రపోవుట to go to sleep: which is the same as నిద్రించుట.—It also denotes attempt. Thus అట్లాచేయబోకు Do not attempt to do so.—Or it is equivalent with పడుట. Thus కన్నంపోయినయి ల్లు or, కన్నంపడ్డయిల్లు a house into which a hole has been dug by robbers.

V. వేయుట v. a. To cast. Thus కోయుట or కోసివేయుట To cut off. వ్రాయుట or వ్రాసివేయుట To write. తినుట or తినివేయుట to devour. కొరు కుట or కొరికివేయుట to bite.

VI. వచ్చుట To come. పడింది or పడివచ్చింది it fell. తెలిసినది or తెలి యవచ్చింది it became known ఆపనిచెయ్యిక్కూడింది, or, చెయ్యిక్కూడవచ్చింది the work turned out well.—It sometimes gives a Passive sense. Thus ఆమా టలువినవచ్చినవి, or, వినబడ్డవి the words were heard: or. became audible.— Elsewhere it is impersonal, as కావచ్చును It may be so, Perhaps. అట్లా కారాదు this is impossible—Or it gives an inchoative sense as అదిచిగురు పోతూవస్తే when it was about to burst. సరిపోవచ్చినప్పుడు when it was nearly done. కురుచుట to rain కురువచ్చె it came on to rain గాలివేయవచ్చి నప్పుడు when it began to blow.

It would be easy to extend this list of Verbs which are occasionally used as Auxiliaries; but those now described are the most important and for others the learner must resort to the Dictionary.

ON IMPERSONAL VERBS.

Some of these are like those in all other languages. కురుస్తుంది It is raining తెల్లవారుతున్నది it is dawning. తెల్లవారినప్పుడు when it dawned కూడునా is it fit? కూడును Yes, కూడదు No. మానె it is no matter. It is over.

Some govern a Dative. Thus వీరిద్దరికిబాగాపొసగినది These two agree well. Lit. to these two it is well. వీనికివానికిబెడిసిపోయినది These two men are at variance వానికినాకుసరిపడదు, or, వానికినాకుగిట్టదు he and I do not agree. వానికికష్టంగావున్నది he is very ill. Lit. It is hard to him.

Some are defective, and govern the *Inf. in A.* Thus వలెను Must. This is the 3rd. pers. sing. neut. Ao. and వలదు Must not (contractedly వద్దు) is the neg. sing. of the same. Thus యిదివ్రాయవలెను You must write this అట్లావ్రాయవద్దా Am not I to write so? This verb is the same as *debet* in Latin or *il faut* in French.

The interjection (peculiar to poems) అవధారు *Listen! Give ear!* is generally considered to be impersonal. (See the Chintamani, chap. 86.)

MISCELLANEOUS RULES ON IDIOM.

The rules contained in the following chapter bear equally on the various parts of speech, affecting both their etymology and syntax. They originate in principles which at first appear anomalous; but pervade all the modern languages of India.

ON REITERATION.

1. The principle of reiterating a word is found in every part of Telugu grammar, and calls for notice because in translating it is requisite to convey the intended import without using a repetition which in English is not idiomatic.

2. Reiteration is as much used in poetry as in common daily conversation and writing.

3. When words are reiterated, elision is often neglected.* Thus the

* This is stated in the Chintamani, chap. XXIII.—The principle of reiteration is of frequent occurrence in Hebrew:—so in Gen. XXXII. 16. *oder oder* "drove by drove." So in St. Mark VI. 39 *συμποσια συμποσια*, and in the next verse *πρασιαι πρασιαι*, "companies and companies, ranks and ranks." Also in Genesis VII. 2 *sabaa sabaa* by sevens. In such passages the languages of India would be more literal than our English version;—and equally clear.

interjection అవురా may become, by elision, అవ్రవురా or, by inserting Y, అవురయవుర So అన్న brother! may become అన్నన్న ann'anna! or else (if the metre requires it) అన్నయన్న anna-y-anna. Thus అయ్య Father, may become అయ్యయ్య ayy'-ayya, or else అయ్యయయ్య ayya-y-ayya.

4. Reiteration of an *Article* gives a distributive sense. Thus ఆయాయిండ్లలో in those different houses. lit. in those and those houses యేయేచోట్లలో చూచినారో wherever they searched Lit. in which and which places they looked. ఒకానొకకాలమందు at one hour, at some one time.

5. Reiteration of an ADJECTIVE gives it a superlative force. Thus మంచిమంచిపండ్లు very fine fruit: the finest fruit తొలితొలి (D. R. Y. 268.) the very first.—Or it denotes *some, a few*, as చిన్నచిన్నపిల్లలు *some* (or several or *very)* little children. పెద్దపెద్దపులులు some royal tigers; or, Very large tigers. Such reiteration is confined to pure Telugu words.

6. Reiterating a PRONOUN has a similar effect Thus మామాపేరులు our various names: the names of each వారివారికెల్ల *To all of them.* Radha 1. 120. మీమీపశువులు your respective herds: యింటింటనున్నబావులు the wells in all the houses: వారివారివూళ్లకుపోయిరి They all went home; lit: each to his town:—In like manner యెవ్వరుపట్టినారో వారుపట్టినారు whoever chose to catch them did so.

7. The same happens with ADVERBS. Thus. అక్కడక్కడదొరికినవి They were found *here and there* అప్పుడప్పుడు now and then పొడిపొడిగా here and there అప్పటప్పటికి occasionally; from time to time వారివారి తండ్రులు Their respective fathers యిక్కడైనాసరి అక్కడైనాసరి Either here or there ఒక్కొక్కతావున here and there; in one place or another ఒక్కొక్కడు one man here and there; some one or other మధ్యమధ్య at times దవ్వదవ్వల or దౌదౌలు quicker and quicker వాడెక్కడ నీవెక్కడ what comparison can there be between him and you? This is exemplified in a verse cited below from Bhascara.

8. A NOMINATIVE case repeated denotes pre-eminence.* Thus రాత్రిసంబరంసంబరం The evening rite is the rite! i. e. is most worth beholding; or, the finest part of the festival is what takes place at night. నరిగముదిసిబ్రతుకుసంపదసంపద Vema. 2. 202. And to grow old together is the boon of boons! వాడు ఆడింది ఆటపాడిందిపాట All he does is right, all he says is law! (a taunting proverb) ఆటీకేటీక (Herein the first word has the intensive E′) That is indeed a commentary! సొమ్ముసొమ్ముగావున్నది The money is untouched; or, safe. వానియిల్లువానియిల్లుగావున్నది his house has not been meddled with.

9. Elsewhere the sense varies as నజ్జునజ్జుగాకోయుట To cut to pieces విధవిధలుగా in one way or another తెరప looseness తెరపతెరపలగా. Scatteredly.

10. Elsewhere a Nominative is repeated to denote distinction. Thus అదివకకథ యిదివకకథ That is one story and this is one story i. e. That story (or account) is quite different from this one. వారువొకరు మేమువొకరు They are certain persons and we are certain persons That is, *we are quite separate from them.*

11. A nominative case used adverbially is reiterated to denote continued action Thus బొట్టుబొట్టుగా drop by drop.

12. Sometimes the first noun is plural. Thus పడుచుల పడుచు (Vema. 647.) *She is a child even among children, she is the girl of girls.* (this is an allegorical description of wisdom as a female.)

13. Sometimes the last vowel of the first noun is made long; as దొరాదొర king of kings, ruler of rulers.

14. A Dative *and* a nominative of the same word give the sense of "every." Thus. పూటకుపూట at every meal, every day. సారికిసారి time after time. రూకకురూక penny for penny. అడుగుకు అడుగు at every step. ది

* As in Othello 1. 1. 38. Though that his joy be joy; that is; be supreme. Again And say to all mankind, *This was a man.*

నానాటికిదినం day by day. సోంవారముకు సోంవారం వస్తున్నాడు he comes every Monday. సగానికిసగం చెల్లించె he paid 50 per cent: or, he gave half for half: i. e. half as much again.

15. But if the nominative connected with the same word in the dative has an emphatic sign it implies self. Thus తనకుతానే పడిపోయింది it fell down of itself. తమకుతామే వచ్చిరి They came *of their own accord, of themselves.*—సగంకుసగం చెడిపోయింది fully one half is spoilt.

16. Or it implies vast superiority. Thus (Sumati xix.) వీడికి వీడే. he is comparable to himself alone.*— ప్రౌఢలకుప్రౌఢ (Ila 2. 153.) shrewdest of the shrewd అంతకంతకు more and more.

17. A *Verb* may be reiterated, using first the radical form and then a tense, to denote emphasis as లేనేలేదు or కానేకాదు certainty not. విన నేవినుదురు చూడనేచూచుకొందురు Hearing ye shall hear and see ye shall see వ్రాయనేవ్రాస్తును I will certainly write రానేవస్తారు (see p. 131.) they will assuredly come రానేరారు they certainly will not come.

18. A Participle Present repeated denotes continued action చదువు చదువుతూనున్నాడు he is continually reading చూడచూడఁగ మరుఁడయ్యె (Bilh. 2. 165.) As she continually gazed at him he became a Love in her eyes.

19. So also a Participle or a Root. Thus మొగఁబువాడఁబారఁగముద్దులాడి ఆడి Kissing her again and again till her face was covered with blushes. (Utt. R. 4. 287.) యుద్ధముచేసిచేసి (Anirud 4. 20.) continually waging war పెనఁగపెనఁగపుట్టుప్రేమపతికి (Vema 2. 139.) Continual embraces cause love అతడుమాయింటికి వస్తూవచ్చినాడు he often came to my house పోయి పోయి continuing to go along: going again and again.

20. If the Past P|| Affirmative is joined with a Neg. of the same verb,

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* None but himself can be his parallel. So in the Yuddha Canda గగనంగగనాకారం సాగరస్సాగరోపమః। రామరావణయోర్యుద్ధం రామరావణయోరివ॥

it denotes uncertainty. Thus చూచియుచూడముల్ (Ticcana U. R. V. 69.) Seeing and not seeing చూచిచూడకుండు (Vema 1. 39.) seeing he seeth not సీ॥ శుకము నావెత చూచి చూడనట్లున్నావు (Caluvai 107.) you behold my grief but are as if you saw it not. గిట్టుట v. n. To agree గిట్టిగిట్టకయున్నారు They are and are not at enmity Or They hardly are friends.

21. This may also be thus expressed గిట్టిగిట్టములుగావున్నారు wherein గిట్టమి is the negative noun (—మి) of గిట్టుట.—తెలియుట To be known వానికి అరవంతెలిసితెలియనట్టువున్నది He may be said to know Tamil. Lit: It is and is not known to him. వుండుట To be వుండివుండనట్టువున్నారు they are not likely to be there. చెప్పుట To say. చాలుట To suffice v. n. నీళ్లుచాలిచాలములుగావున్నవి There is hardly water enough జరుగుట v. n. To go on అక్కడజరిగిజరగడములచేత As I was hardly able to live there. Lit: by thriving and not thriving.

22. The Aor. P|| may be prefixed to the verb Thus వస్తేరా or, వస్తువుంటేరా, Come if you are coming చెప్పితేచెప్పు Tell him if you choose పోతేపొండి Go if you like నీవువుంటేవుండవలసినది stay if you choose or if you think fit రేపువస్తేవస్తాను perhaps I shall come tomorrow.

23. A Past aff. followed by an aff. verb denotes certainty. ఉండుట To be సాక్షులువుండివున్నారు Verily there are witnesses. చేయుకసేయుచిక్కులను Tara 3. 146. She never failed to raise difficulties (see p. 146.) నేను వ్రాసినదివ్రాసినది what I have written I have written. నేనులేచినాలేస్తాను లేకపోతేలేపవద్దు If I awake, well, otherwise do not awake me.

24. The following verse in the Bhascara Satacam * (verse 74.) exemplifies the use of reiteration.

* The word శతకం satacam or set of verses (like an anthology) is used to denote a series of verses or epigrams usually in the same metre, on one class of subjects, whether devout, moral, or amorous; and the satacam is named from its closing word which forms a chorus. Thus in the Vemana satacam every verse ends with the word Vema; every verse of the sumati satacam ends with the word "Sumati!" which is equivalent to "My Friend." The sumati and Bhascara satacams are as popular in Hindu education as Watts's Hymns are among English children: Those of Sumati are pleasing enough: those of Bhascara are admired as being truly poetical and worthy the attention of the learned. To the English reader Bhascara is not so attractive because full of allusions to passages of the Ramayan and Bhagavat which are as strange to us as they are dear to the Hindus.

చ॥ కులమున నక్కడక్కడ నకుంఠిత ధార్మికుడొక్కడొక్కడే
కలిగెడు గాక పెఁ దరుచు గల్గఁగ నేరరు;—చెట్టు చెట్టునఁ
గలుగఁగ నేర్చునే గొడుగు కాములు జూడఁగ నాడనాడ నిం-
పలరఁగ నొక్కటొక్కటి నయంబున జేపడు గాక భాస్కరా.

"In a tribe we may *here and there* find *one or another* truly excel-
"lent man; they can occur but rarely: will *every tree* furnish straight
"shafts for lances? *here and there* indeed we may find *one or two* to
"fit the hand."

ON (ANUCARANA) ADVERBIAL PARTICLES.

Simple Adverbs call for few rules and have been already noticed (pages 131. 132. 167). Of these some are Sanscrit as అవశాత్ On a *sudden*: న్యాయతః *through justice*, i. e. *justly*. అజ్ఞానతః *ignorantly*. But Anukaranas or Adverbial Particles call for separate notice. They are used in Sanscrit, in Hindustani and in all the modern languages of India. Being purely idiomatical they are not easily translated.

Dr. Johnson calls such words (in his remark, in the dictionary, on Milton's use of *Sheer*, adv.) "cant terms or proverbial expressions, not now in use except in low language." His coadjutor Steevens in a note on Shakespeares Richard III. (Act I. Sc. 4) designates them as "words of mere enforcement with different shades of meaning, subject to no obvious principle yet certain in their import." These allow of much latitude in translation, and we are often obliged to omit them because like some Greek particles they have no translateable meaning.

Some precede, others follow the words to which they belong. Some are used as nouns and have plural forms: others appear as adjectives or adverbs. Some are mere imitatives, like τηνελλα which Archilochus uses to express the twang of the lute. (See Quarterly Review. XCVIII. 354.)

Most of them reiterate the same word or sound and we often find that, ten or twelve different adverbs may be translated by the same English word.

Some are altered at pleasure in spelling, to suit the metre or to give emphasis This is generally done by lengthening the second vowel. Thus బిరబిర becomes బిరాబిర, బిరిన, బిరాన *Very* (rapidly).

The various words ఉర్లు, ఉఱ్ఱట్లు, ఉఱ్ఱాతల, మిఱ్ఱు, హోరా, హోరీగా, తటాలన, బెడబెడ, ఫెడేల్, భగ్గున, చివ్వన and some others mean

Violently; being equivalent with the English words *Bang! slapdash* &c. —The words గమగమ, ఘుమఘుమ, ఝుమ్మని, జుమ్మన mean *Finely, sweetly, nicely, prettily, fragrantly.* The phrase జలజల is *Melodiously, aloud.*—The various phrases కలకల, కువకువ, చిటపొటగా, హల్లుహల్లుగా all denote *gently, softly,* దాబదాబగా *smartly, heavily,* as rain. The word గిరగిర, or గిరాగిర means *round and round; spinningly.* The words దఱదఱ, బిసబిస mean *rapidly, suddenly.* The phrases కిసకిస, కిసాకిస, కలకల denote *Aloud* (laughing) జొటజొట *eagerly, thirstily.* ఢిమీఁ ఢిమీఁ *Ting tang, ding dong.* చురచుర, చెరచెర *Fiercely* లబలబయేడ్చిరి They wept *bitterly.* ఘుగఘుగ *aloud, roaringly.* భళీభళీ భళిభళీ *Bravo! well done!* వెడవెడ *Gradually, carelessly, more and more.* పొరిపొరి *more and more, louder and louder.* అలవ్రోకగా *Vastly, hugely, terribly.*

Some of these admit at pleasure of a second word. Thus వెన్న butter ఆకు a leaf చెట్టు a tree నీళ్లు water రాయి a stone నెయ్యి butter oil (ghee) are often called వెన్నపూస,—ఆకుఅలం,—చెట్టుచేమ,—నీళ్లనిడి,—రాయిరప్ప,—నేతిబొట్టు,—in all which the second word has no meaning and nearly answers to *etcetera* such also are నారుసప్పట meaning stuff; *rubbish;* పేరుగీరు necklaces *and the like* కోటానుగోట్లు millions upon millions.

Yet the first word is sometimes put in the inflected form as నీళ్లనిడి, denoting water.

Sometimes the anucaranam has a meaning but must not be literally translated Thus యిల్లు a house వాకిలి a door. But యిల్లువాకిలి means House and home. Thus అతనికియిల్లులేదువాకిలిలేదు he has neither house nor home. Thus తోటదొడ్డి merely means " A garden &c."

Some precede the word. Thus వేగం is *speed* ఆగువేగం very speedily; పరదేశి a *pilgrim* అరదేశిపరదేశి a rover *and rambler.* బయలు the *outside* బట్టబయలు the *very* outside పోట్లాడుట to *fight;* పొరిపోట్లాడుట To roll *and struggle:* మాయ delusion మటుమాయ *strong* delusion: ముద్దు nice, pleasant: అల్లారిముద్దు or అద్దుముద్దు *delightful* మట్టుట To tread మట్టు

మళ్లాడుట To *trample* on.—Thus in English piping hot, spick and span new. Many such phrases, now considered inelegant are found in the most popular English poets: yet it is not to be denied that in Telugu or any foreign language they appear far from graceful.

Some add the verb అనుట with an adverbial force. Thus ఘుమ్మన *ghumm-ana* (sweet-ly) ఖణిల్లన *khanill-ana* shril-ly జుమ్మన fragrant-ly ఫెళఫెళమనుట *phela-phela*-m-anuta to explode *with a loud sound.* బడేలు మనింది the same. Here M is inserted to prevent elision. The expressions తఢాల్ or తడాలన, గభాలన, ఢమ్మని are merely words for *violently* or *suddenly.*

Others add ఆడుట as ఉఱ్ఱాడుట To play *about* or dangle: some of these insert L the plural sign as ఉర్లాడుట Again.—చెరచెరలాడె he was in a fury. వలవలలాడుట to wail or lament. మొరమొరలాడుట To rage.—జవ జవ or జవజవలాడేటట్టుగా tremblingly. మిడమిడలాడే blazing, as sunshine.

Others add కొను. Thus చిమచిమ sharply చిమచిమకొని smarting.—Or ఇడుట To give or పెట్టుట to put as కుయ్యిడుట or కుయ్యవెట్టుట to give a shriek.—Or కొట్టుట Thus ఊ ōō a sound imitative of lowing or bellowing ఊగొట్టుట To low.—Some colloquial phrases or interjections, as పో go to! రా come! లే! up! are equally untranslateable expletives, such as occur in all languages.

Some few phrases are used in poetry (as happens in Greek and Persian) merely to fill up the metre; accordingly they are called పాదపూర్ణకములు pāda-pūrnaca or pegs to " fill the line " such are ధరి, ధాత్రి, తగ, కడక, తగఁ, ఇల, ఇలఁ, మరి, మహి some of these have indeed a meaning, as *in the earth, in the world, well, fitly &c.* but, as used in verse, they are mere pegs. Some similar words are borrowed from verbs as చెలగ, చెలంగ, ఒప్ప, ఒప్పఁ &c. and are often interpreted as meaning ప్రకాశింపగా shining; but in truth they mean nothing.*

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* Ordinary bramin tutors are content to use ప్రకాశం brightness for

Many similar phrases will be found in the Dictionary. In Anirud IV. 58. is a curious string of these phrases. Indeed such will be found in Hindustani and in every language of India, as in French and English.

ON SOME IDIOMS.

In translating from Telugu into English we are constrained to omit particular words, the meaning of which is purely idiomatical.

The Adverb ఊరక (also spelt ఊరికె, or ఊరకె, or వూరక) signifies Without, Merely, only. Thus ఊరక వ్రాసినాడు he went on writing, he wrote without (pausing) వూరకతిట్టినాడు he persisted in bad language: he abused *without* (stopping.) యిల్లువూరకవున్నది the house is empty. Or, it is without (any one living in it.) నన్నువూరికెకొట్టినారు they beat me on purpose, or, unjustly; i. e. without (reason, pause, or fear.) In all these phrases, which are of daily occurrence, the word must be translated idiomatically. Thus వాడువూరకవున్నాడు he is still (without stirring) unemployed, (without occupation) వూరికెపోనిచ్చినారు they let him go free. Lit. Let him go without (paying the money, or, without suffering punishment). Allasani Peddanna says in one of his చాటుపద్యములు or epigrams.

చ॥ నిరుపహతి స్థలంబు; రమణీ ప్రియ దూతిక తెచ్చి యిచ్చు క-
ప్పుర విడెమా త్మకింపయిన భోజనముయ్యెల మంచ మొప్పత
ప్పర యు రసజ్ఞులూహదెలియంగల లేఖక పాఠకో త్తముల్;
దొరికిన గాక యూరక కృతుల్ రచియించుమటన్న శక్యమే?

Here *uraca* denotes "How should a poet compose verse *without* the comforts and luxuries here described?"

The two Sanscrit words పాపం papam, *sin*, and పుణ్యం punyam *holiness* are used as interjections, which can only be expressed by phrases. Thus పడిపోయినాడుపాపం He fell down *poor fellow*. యింటికడవున్నాడు పాపం he is at home *poor fellow*. దాటిపోయినాడుపాపం *I am sorry to*

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any noun and ప్రకాశించు *To shine* for any verb, the meaning of which they cannot precisely express.

say he is gone. వాడునమ్మినాడుపాపం he believed it *honest man!* చచ్చి నారుపాపం *we are much concerned to hear* that they were killed. అక్కకు అన్నానికిలేదుపాపం her sister,*poor thing* has nothing to eat ఆచిన్నవాణ్ని కొట్టకుపాపం *For shame* don't beat him. నాకు అట్లాతోంచిందిపాపం I for my part imagined so మహాతెలిశినవాడవుపాపం You are a clever fellow *upon my word!* The words Oh! or Alas! will convey the import.

The word పుణ్యం implies what is *gratuitous* or *uncalled for:* that which is voluntary or a work of supererogation. Thus నన్ను పుణ్యానికి కొట్టినాడు he beat me *without any reason.* పుణ్యానికిచేశినాడు he volunteered, or did it of his own free will నీపుణ్యముచేత యీతొందరవచ్చింది we may thank you for this trouble నీపుణ్యమురా I shall be so much obliged if you will come నీపుణ్యం అదిచెల్లించు For goodness sake pay the money. అతణ్ని గురించి పాపం పుణ్యం రెండుయెరగను I know neither good or bad regarding him.

The word సంగతి sangati, *affair*, or పని pani, *work*, denote *thing:* and here the English uses the pronoun alone. Thus యీసంగతినిగురించి regarding *this*. Lit: *regarding this affair* or circumstance. యీపనిని గురించి has the same import. అతడురావలశినపనికి *regarding the necessity of his coming.*

The wrong uses of "body" and "belly" have been already noticed in page 121–122. The learner will also meet with a few expressions wherein Hindu simplicity sees no harm whatever, while to our notions they are, however harmless, very disgusting. But we, on the other hand, unintentionally offend the Hindus (who invariably conceal their annoyance) by many trivial acts or expressions wherein we perceive no impropriety.

The word చెయ్యి *hand*, is omitted. Thus అతనిచేతికియిస్తిని I gave it to him. Lit:—to his hand.

The word మాట, *word, news* is like సంగతి, omitted. Thus యీమాట తెలిశి or యీసంగతితెలిశి when I heard of this అతడువచ్చినమాటయెమిటం టేది what do they mean by saying he is come? వాండ్లువచ్చేసంగతిరూఢి it is certain that they will come అతడువెళ్లినమాటనిబద్ధి It is ascertained that

he went మేము అపరాధులముకానిమాట తెలిశి (as he knew or when he learned) that we were not guilty [this phrase I heard in a trial] This is equivalent to మేము అపరాధులముకానట్టు తెలిశి.

అని the past participle of అనుట to say, is also omitted in translation; and when it occurs twice together, one is omitted Thus రమ్మని అన్నాడు come, said he. Lit: he said saying come వచ్చినారనివిన్నాను I heard that (lit: saying that) they were come వెంకడనేనాతమ్ముడు my brother Venga. Lit: my brother called Venga. చిత్తూరు అనే గ్రామం the town of Chittoor.

The following passage which exemplifies the use of అని occured in a trial, తన దేహంలో బాగు లేదన్ని మన వూళ్లో కొంచెం మహాసన్యాలు నూర్పించి నాముని అక్కడ యెవ్వరు వుండకపోతే యెవ్వళ్లయినా యెత్తుకుపోతారు మీరు కూడా వుండి జాగ్రత పెట్టితేనే కాని ఆ ధాన్యం రానేరదు అని చెప్పితే మంచిది అని నేను అక్కడికి పోయి కాపుగా వుంటిని. That is—

—"He told me that he was unwell; adding that he with others had thrashed some grain in a field at the village and unless some one stayed there, it would be carried off by some one or other; that if I did not go and stay there to look after it, he would lose his grain; so I went and stayed there to watch it."—This rude and inelegant style frequently occurs in the police offices.

MISCELLANEOUS RULES.

ON COMPOUND AND CONTRACTED WORDS.

In some compounds, the first word drops the last syllable: or retains only the first syllable. Thus మూడు + నూరు becomes మున్నూరు 300. నాలుగు + నూర్లు becomes నన్నూరు four hundred.

As is here exemplified, the first vowel, which is originally long, is *shortened:* but the next consonant is doubled. Thus from కాలు a quarter, comes ముక్కాలు three quarters. From వీసం one sixteenth, or anna, మువ్వీసం three annas.

The same principle of shortening words is seen in these instances. మీది upper కాలు the leg, మీగాలు the upper leg. ముందు before చెయ్యి hand మోచెయ్యి or మోజెయ్యి the cubitus. in the same manner మోకాళ్లు

the knees. పెను large పులి tiger, బెబ్బులి (a poetical phrase) a royal tiger, కెంపు a ruby కెం red, మోవి lip కెమ్మోవి a ruby lip. కింది under కీచూపు or గీజూపు a downcast eye చెయ్యి hand చేకత్తి a small knife, a *hand* knife ఆవు a cow combined with పోతు a male, form ఆబోతు a bull wherein as usual the initial is softened.*

The word తాడు meaning *string, cord,* (inf. తాటి) తాటిచెట్టు is the palm tree, lit: the cord-tree, and తాటి + ఆకు is తాటాకు a palm leaf, the final ఇ being elided. But vulgarly this is written తాట్యాకు or even తాటేకు. Thus అసియాడుట to wag is wrongly written అసేడుట and this vulgarism occurs even in poems.

If the first word ends in గు *sunna* is occasionally inserted. Thus గోంగూర the name of a certain vegetable is compounded of గోగు and కూర vegetable.

When nouns are compounded (as noticed in page 56.) the nom. sing. is used, but translated in English by the Genitive plural: and in such compounds the initial of the second word may be softened.

And the first word in one language stands second in the other.

The first word drops its final vowel: thus పల్లు pallu, *a tooth* and వరస *a line,* form పల్వరస pal-varsa, *a row of teeth.* Here the second consonant is dropped.

In like manner ను is dropped at the end of words ending in న్ను. Thus చన్ను, కన్ను form చన్దోయి a pair, కన్బొమ *can-boma* the eye brow. In such phrases which are thus spelt only in poetry the న cannot be changed into *sunna.* Thus కంబొమ is incorrect. In common speaking and writing the spelling is కనుబొమ.

Occasionally a Sanscrit and a Telugu word are combined. Thus వ్రాలాస్రభలు wherein వ్రాలు letters is combined with the Sanscrit word

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* It will be observed that the letters P, K, T, which Greek grammar calls *soft,* are in Sanscrit called hard: and the Greek *middle* letters B. G. D. take the name *sarala,* soft. Thus what is in one language called hardening a letter is in the other called *softening* it.

అశ్రధ. A few such phrases have been sanctioned by custom and occur even in grammars.

The common contractions of words, (whether Sanscrit Telugu Persian or English) used in letter writing and accounts are as follows.

సం॥ i. e. సంవత్సరం a year.

ది i. e. దివి a day.

బ। బహుళ the dark fortnight, or wane.

శు। శుద్ధం the light fortnight.

ఆ॥ ఆదివారం Sunday.

సో॥ సోమవారం Monday.

జ॥ జయవారం Tuesday.

బు॥ బుధవారం Wednesday.

గు॥ గురువారం Thursday.

శు॥ శుక్రవారం Friday.

శై॥ శైనివారం Saturday (vulg: for శని).

మం॥ మంజె mauzeh, a village.

ప॥ పరగణె pergunnah, a division or district.

సా॥ సాకిన్ sākin, inhabitant of

హొ॥ హొన్ను hunn, a pagoda.

క॥ కసుబా cusbah, a town.

విం॥ విన్నపములు letter, statements,

త॥ తర్వాత afterwards,

ని॥ నిమిత్తం On account of

రా॥ రా॥ రా॥ signifies రాజమాన్య రాజపూజితులయిన రాజశ్రీ "His Honour" the common salutation at the beginning of a letter.

ద॥ దస్ఖత్ the Persian word *dastkhat* signature.

ప్ర॥ ప్రశ్న Question.

ఉ॥ ఉత్తరం Answer. (see page 22.)

నెం॥ "Number"—i. e. Case, letter, field, Trial, &c.

Occasionally a name is omitted and a space left for it. This is done to denote high respect.

In some bonds the name of the lender is omitted, and in lieu of it is written the name of some celebrated merchant or opulent person who has nothing to do with the transaction. This singular custom, (still prevalent at Masulipatam) originated, it would seem,under the Musulman government, when to be known as a money lender was dangerous. So current in the custom that the defence never objects to the bond on the ground that the real name of the lender is omitted.

ON ARITHMETICAL SIGNS FRACTIONS AND DATES.

It has been mentioned (in page 37.) that the Hindu arithmetic uses the anna, or number sixteen (వీసం) as a general divider. This is denoted by a horizontal line (—) Thus ౼ denotes one anna; and ౧8 – signifies $1\frac{1}{16}$ one and a sixteenth; or, One Rupee and one anna. One Eighth (Two sixteenths) (=) as marked ౽ called పరక. Three annas (or Three viss) are ౾ called మువ్వీసం four of these make the quarter (four annas) named పావలు which is noted by an upright line (|). This being doubled forms ౺ called అర, half. Three such lines ౻ are ముప్పావలు Three quarters (twelve annas). It will be observed that the హళ్లి *halli* 8 is shaped like the English figure for *eight.*

Thus the table of Annas runs as follows. 1 anna is called వీసం, for which the mark is "—" a single line.

2 annas are called	పరక	౽
3 —— — ——	మువ్వీసం	౾
4 —— — ——	పావలు a quarter	|
5 —— — ——	పావలువీసం	| —
6 —— — ——	పావలుపరక	| ౽
7 —— — ——	పావలుమువ్వీసం	| ౾
8 —— — ——	అర Half	౺
9 —— — ——	అరవీసం	౺—
10 —— — ——	అరపరక	౺౽

11 ——	—	——	అరమువ్వీసం	౺౾
12 ——	—	——	ముక్కాలు Three Quarters	౻
13 ——	—	——	ముక్కాలువీసం	౻౼
14 ——	—	——	ముక్కాలుపరక	౻౽
15 ——	—	——	ముక్కాలుమువ్వీసం	౻౾

16 annas form the Rupee.

The Anna or Sixteenth Part is divided by four: being *one-sixty-fourth.* This is called కాని. marked "కా |". Of this one quarter is called a ప్రియ. Thus

1—256th. part is a *priya,*	marked	ప్రి ౼
Twice which is .. అరకాని,	marked	ప్రి ౽
Three times is .. ముప్ప్రియ	......	ప్రి ౾
four priyas thus form one Cani		కా |

The priya again is divided by four: thus

one 1024th. part of unity is	సుర marked	సు |
two *of these are* (one-512th.)	రెండుసురలు	సు ౺
three ————	మూడుసురలు	సు ౻
four suras form the	ప్రియ	ప్రి ౼

And the *sura* being divided into quarters:—

one of these, i. e. 1—4096th. is one గోకరకాని	marked	గో ౼
two of these are written thus.. రెండు గోకరకానులు	marked	గో ౽
three of these మూడు గోకరకానులు		గో ౾
four form one sura		సు |

Money accounts formerly were kept in pagodas, of *four* rupees each. The present pagoda is three rupees and a half: but the pagoda reckoning is now laid aside by the English, though retained by Hindus. The pagoda is called వరహా "the boar" which was the armorial bearing of the ancient kings, but is usually called *hunn,* హూన్ను which appears to be the same as హొన్ను *honnu* or పొన్ను ponnu:—for several ancient Canada (or Canarese)

words have been introduced into Telugu, changing the initial H into P. This word *hoon* however is usually supposed to be Hindustani.

But in accounts, as we use £ to denote *pounds* so గ a contraction for గంను a coin, is used for Pagoda. The plural is marked గగ.

And the sign halli హల్లి, shaped 8 or like the English numeral 8, is used to separate between the integer and the fraction. Thus రు ౫౫8౽— denotes Rs. 55..2..0. This mark answers to the *cypher* in the column of *annas*, and a cypher in the column of *pice* is, as in English accounts, a circle or sunna.

The Rupee రూపాయి is written రు or రూ, and the Fanam or fraction of the Rupee, is called రూక and written ౯. The Current Rupee is at present worth nearly two shillings.

But the Rupee is divided into 16 Annas and the anna into twelve pice. The pagoda of three rupees and a half is reckoned as forty five fanams, and the Rupee as twelve fanams and sixty cash : of which *eighty* are reckoned to the *rūca* or fanam.

Thus the calculation of Rupees annas and pice is quite at variance with that of Pagodas, fanams and కాసులు cash; which therefore Government have abolished. The natives generally adhere to the ancient routine, but instead of annas they usually rate the rupee at so many డుడ్లు *doods* or pence. This mode reckons about three మూడు డుడ్లు *doods* to the anna; but the number of *doods* that goes to the anna, and therefore to the rupee varies from month to month. At Madras the rupee usually is worth from forty eight to fifty one *pedda* doods. And this forms the basis of all native reckoning.

The sixteenth part of a pagoda is called a డుగలం and marked గం8— wherein the గ denotes that this reckoning is regarding the varaha.

One dugalam		గం8—	is called	డుగలం
2 ———	or one eighth	గం8౽—	is called	చవలం
3 ———		గం8౾—		ముక్కగలం
4 ———	or a quarter	గం |		పావు

8	———	or half	ϰoч	మాడ
12	———	or three quarters	ϰoԱ	ముప్పావు

And the *mada* or half pagoda denotes fifty per cent. Thus మాడలు చెల్లించినాము denotes, we paid fifty per cent. The word డొక్రా dokra is used for a *cent* or hundredth part. డొక్రాలప్రకారం per cent. పదకొండుడొక్రాలు is eleven—hundredths, or, eleven centesimal parts.

Interest is calculated *per mensem*. Thus *one per cent* in India denotes twelve per cent per annum.

The word పాతిక or పాతికె signifies a quarter: and often denotes 25 as a quarter of a hundred. Elsewhere it is a colloquial phrase, like half a dozen. "He is one patica" denotes he is twenty five years old. The fraction named patica is thus denoted, when it is *regarding a pagoda* ϰo8o| The subdivisions are marked and named thus.

The కాని is written ϰo8o8o|

twice which is the అరవీసం ϰo8o8oч

twice which is the వీసం or viss ϰo8o8—

twice which is one పరక or ϰo8o8ƨ

The ముప్పాతిక or three fourths of a *fanam* is marked ƽԱ One quarter of a fanam being marked ƽ|

The annas or sixteenths of a Rupee are thus marked

One anna is అణా marked		రు8—
two		రు8ƨ
three		రు8ʓ
four	పావులా	రు|
eight	అర్ధరూపాయి	రుч
twelve	ముప్పావులా	రుԱ

The quarter of a రూక or fanam is called పాతిక and marked ƽ| which seems to be a contraction for the letter R.

Two of these are	అడ్డుగ	ƽч
Three quarters of a fanam	ముప్పాతిక	ƽԱ

There is another reckoning by *Tancams*. The టంకం is an ancient coin, not now found and used only in accounts:—it was worth 16 dubs or four single silver fanams. The half Tancam is called ధరణం. The quarter Tancam is called a చవల. The eighth part is one వస్తాణి. The sixteenth is one డబ్బు. The thirty second part is one ఏగాణి. The sixty fourth part is one దమ్మిడి. Three దమ్మాలు dammams make one డబ్బు dabbu. The *gold fanam* is also called the *gold tancam*, but is not now current in the Telugu country.

DIVISIONS OF MEASURES.

The ఖండి or *candy* is a measure answering to the *ton* of which one twentieth is called తూము *toom*. In speaking it is called పుట్టి but in writing ఖ is used as the sign. Thus ఖం is one putti or candy. The actual bulk of the putti varies in various places or in regard to various goods, as does also the English *stone*. At Masulipatam the candy of tobacco is 480 lbs. that of metals and hard ware is 500 lbs, (which is the Madras rate): that of sugar, dates, and other soft articles 560. Applied to *land* the *putty* denotes that extent of land which will produce that quantity of grain. The putty ranges from 800 to 960 seers, for the *seer* also is a variable measure. The పల్లపుట్టి is divided into eighty కుంచములు; thus a cunçam is the fourth part of a toom. The మలకపుట్టి or Malacca ton is from 200 to 240 cunçams. The *toom* is denoted in accounts by న the letter N, at Masulipatam, the reason of which I have not learnt. At Madras it is marked ౨.

1. తూము	న౧	6. ఆర్థము	ఖం|౧
2. ఇద్దుము	న౨	7. ఎడ్దుము	ఖం|౨
3. ముత్తుము	న౩	8. ఏనమందుము	ఖం|౩
4. నల్తుము	న౪	9. తొమ్మందుము	ఖం|౪
5. ఏదుము	ఖం|౦	10. పందుము	ఖం౦౫౦

11. పదకొల్తుము············ఖం౦౪౧	16. పదహార్దుము············ఖం౦౻౧
12. పన్నిద్దుము············ఖం౦౪౨	17. పదిహేడ్దుము············ఖం౦౻౨
13. పదముత్తుము············ఖం౦౪౩	18. పద్ధెనమందుము············ఖం౦౻౩
14. పధ్నల్తుము············ఖం౦౪౪	19. పంధొమ్మందుము············ఖం౦౻౪
15. పదిహేదుము············ఖం౦౻౦	20. పుట్టి············ఖం౧

Or the following arrangement may be more clear: it is the native method wherein each line contains a different fraction of one *putty*. Thus

పుట్టి························ఖం౧			One putty
పందుము························ఖం౦౪౦			half a putty
ఏదుము························ఖం౦౹౦			a quarter do.
యిద్దన్నిరస····················ఖం౦౮౨౪౦	or	స౨౪౦	an 8th do.
తూముడు కుంచెడు··············ఖం౦౮౧౹౦	or	స౧౹౦	one 16th do.
యిరసఅడ్డెడుతవ్వెడు or యిరస రెండుమానికెలతవ్వెడు····	ఖం౦౮౦౪౨౪౦ or	స౦౪౨౪౦	one 32nd do.
కుంచెడుమానెడు సోలెడు or ఆరుమానికలసోలెడు········	ఖం౦౮౦౹౧౹౦ or	స౦౹౧౹౦	one 64th do.
మూడుమానికెల అరసోలెడు····ఖం౦౮౦౮౩౮౨	or	స౦౮౩౮౨	one 128th do.
మూడ్డవ్వలగిద్దెడు··············ఖం౦౮౦౮౧౪	or	స౦౮౧౪	one256th do.
మూడుసోలల అరగిద్దెడు········ఖం౦౮౦౮౦౻౦౪	or	స౦౮౦౻౦౪౦	one 512th do.
మూడర్సోలలకాలగిద్దెడు·······ఖం౦౮౦౮౦౹౨౹౦	or	స౦౮౦౹౨౹౦	one 1024th.

There is another reckoning by మణుగు. Or, Maunds: weight viz.

Three quarters of the మణుగు is called	మూడెత్తులు and marked	మం౦౻౦
Half of the మణుగు is called	అర్ధమణుగు and marked	మం౦౪౦
One Quarter of the మణుగు is called	ఎత్తెడు	మం౦౹౦
One 8th. of do. (five seers)	వీశెడు	వీ౧ or శె౫
One 16th. of do.	అడివీశేరు or అరవీశెడు	శె౨౪౦
One 32nd. of do.	సవ్వాశేరు or శేరుంపావు	శె౧౹౦
One 40th. of do. is a seer	శేరు	శె౧
One 64th. of do.	అర్ధశేరునవటాకు	శె౦౪౨
One 80th of do. is a half seer	అర్ధశేరు	శె౦౪౦

One 160th. of do. is a quarter seer	పావుశేరు	శే౦|౦
One 320th. of the same	నవటాకు	శే౦8౽
One 640th. of the same	చటాకు	శే౦8—
Eight maunds are called	సాగరం	

The calculation of కుంచములు is as follows. The కుంచం is marked న౦| at Masulipatam. Elsewhere the mark ౖ| is thus used—Two cunchams form the ఉరస which is marked న౦|| or, at Madras, ౖ౪ Three form the ముక్కు written ౖ౻ The division of the కుంచము (one quarter) is sometimes rated as follows—The quarter of the cuncham is a manika మాని క, written మా౦. The half of this is an "*adda*" అడ్డ which is written మా౼ or న౦8౼ The three quarters (మూడుమానికెలు) is written thus మా౩ or న౦8౩ and the కుంచం is marked న౦|౦.

The కుంచం of the చిన్నపుట్టి is divided into five manikas but that of the పెద్దపుట్టి is divided into six manikas. The greater toom is divided into 24 manikas and the smaller toom is divided into 20 manikas. If the manika is divided into four parts these are called సోలలు of which one sola is marked సో |౦ Two are one తవ్వ tavva marked సో౦౪౦: The three quarter manika is called మూడుసోలలు and marked సో౦౻౦.

Again the సోల is divided into quarters call గిద్దలు One గిద్ద is marked గి— Two form the అరసోల marked గి= Three are called మూడు గిద్దలు గి≡.

The *Tola* or weight of one Rupee, is used regarding the post office, and in weighing medicines. The *pagoda* weight వరహాయెత్తు is used regarding the same, and is (52. 56.) nearly 53 grains. The గరిసె or *garce* used regarding corn and rice is 320 lbs.

MEASURES OF LENGTH.

The fathom or బార contains two గజములు or yards. The yard being two మూరలు or cubits. Three అడుగులు or feet form the yard. This

however is not a customary mode of reckoning. The inch is called అంగుళం. The మూర or cubit is divided into two జేనలు or spans. The గజేం ప్రగజం or great yard is equal to 90 square feet. being 30 feet in length and 3 in width. The బెత్తెడు or handbreadth is the third of a span.

The English yard and foot have come into use as well as in the English acre; which foreign phrase the natives spell thus యకరాలు. The measures of length depend upon the పరుగు, or కోసు Coss (parugu పరుగు literally means *one* run) which is a variable measure on a plain country it varies two miles or two miles and half.* and 4 Coss make one ఆమడ or gow which under the English Government is about 10 miles.

In square measurement the కుంట or Gunta (literally, one *well*) forms the basis: it is a square measure of land, of which there are two. the greater and the less. One గోర్రు contains fifty పెద్దకుంటలు or one hundred and twenty five చిన్నకుంటలు. Then, sixty four guntas make one కుచ్చెల. These measures vary in various parts of the country, as the "field" is the land which one *well* can irrigate. At Bombay it is a square chain of 1089 square feet and 40 guntas are one acre.

ON DIVISIONS OF TIME.

The names of years months and days have already been noticed. The యుగములు or Ages, are rarely mentioned but in poetry; where in the కృతయుగం, the త్రేతాయుగం, the ద్వాపరయుగం and the కలియుగం are the Ages of Gold, Silver Brass and Iron, as Ovid styles them. The expression కలియుగం generally implies In the present evil days.

The era of Salivahana has been mentioned in page 30. It is rarely adverted to unless in almanacks and inscriptions. These like all Hindu

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* Shakespeare says in Richard II act 2.
"These high wild hills and rough uneasy ways
Draw out our miles and make them wearisome."
Thus in Navarre distance is generally expressed by time, as "an hour's distance," the best measurement in so mountanious a country. Edinb. Ann. Reg. 1811. p. 346. For further information on coins, weights, and measures, the reader is referred to *Pharoahs* Madras Almanack for 1839.

years are Lunar. The months of the Salivahana year are not noticed. The dates merely specify the month of a given year of the Cycle of sixty years and add "corresponding with such a year of the శాలివాహనశకం or Era of Salivahana."

Each lunar month is divided into two fortnights. The శుక్లపక్షం, or, శుద్ధ is the bright half. The other is the కృష్ణపక్షం or బహుళ; that is, the wane or dark fortnight. Each half contains fourteen days besides the day of change.

The bright half or increase of the moon, named శుక్లపక్షము.		The dark half or decrease of the moon, termed కృష్ణపక్షము.	
పాడ్యమి	new moon;	పాడ్యమి	1st of the dark fortnight.
విదియ	2nd. lunar day;	విదియ	2nd.
తదియ	3rd.	తదియ	3rd.
చవితి	4th.	చవితి	4th.
పంచమి	5th.	పంచమి	5th.
షష్ఠి	6th.	షష్ఠి	6th.
సప్తమి	7th.	సప్తమి	7th.
అష్టమి	8th.	అష్టమి	8th.
నవమి	9th.	నవమి	9th.
దశమి	10th.	దశమి	10th.
ఏకాదశి	11th.	ఏకాదశి	11th.
ద్వాదశి	12th.	ద్వాదశి	12th.
త్రయోదశి	13th.	త్రయోదశి	13th.
చతుర్దశి	14th.	చతుర్దశి	14th.
పున్నమి, or పౌర్ణమి	full moon;	అమావాస్య	lunar day of the moon's change.

The paurnami or full moon is written శు ౧౫ but *read* శుద్ధపౌర్ణమి. The *bahula amavasya* is written బ౩౦.

A తిథి or lunar day by no means corresponds with the solar day; according to the Hindus it is that period during which the moon travels

through twelve degrees of her path, it may commence in the morning, at noon, in the evening, or at midnight, and contains a number of ఘటికలు, or Telugu hours of 24 English minutes each, varying from 54 to 66 according to the length of the తిథి. The English 24 hours are 60 ఘటికలు.

This calculation being lunar is often at variance with the solar reckoning. Thus a given date may be partly one day of the week and partly another. Thus the 12th. day may be partly Wednesday and partly Thursday. To determine which is intended, the day of the week is usually specified.

ON ETYMOLOGY.

Telugu grammarians have discussed at great length some points of Etymology which more properly appertain to a Dictionary, or separate philological treatise. The native mode of treating this subject may be seen in the learned Mr. Ellis's note appended to the Introduction to Mr. Campbells Grammar. But the definitions there extracted from Mamadi Vencaya and others may I believe be rendered clear by another mode of statement.

The Sanscrit words introduced into Telugu are either *unaltered*; or slightly changed; which is called తత్సమ Tatsama: but if completely changed they are called తద్భవ Tadbhava. So in English we use some pure Latin words, as *impetus*, *neuter*, *ratio*, *momentum*, *&c.* and in like manner many Sanscrit words are used *unaltered* in Telugu. Examples:— ప్రాయశః *usually*, స్వతః *personally*, స్త్రీ *a woman*, శ్రీ Sri, that is, శ్రీ, *Fortune*, మనిషి a man &c. But *Tatsamam* (Equivalent) denotes that the *termination* is altered. Thus రాజ Raja *a king* becomes రాజు Razu కవీశ్వరః cavīsvarah becomes కవీశ్వరుడు a bard, &c. Thus ratio, traditio, generatio, templum, classis, become in English *reason*, *treason*, *generation*, *a temple*, *a class*.

The *Tadbhava* class denotes words *much altered*. Thus from పంక్తిః panctih *a line* comes బంతి banti: from ద్వీపః *an island* comes దీవి dīvi. From విష్ణుః the name of Vishnu comes వెన్ను Vennu. Thus from the Latin *ratio* we form *reason*; *satio* becomes season: *traditio* becomes *treason*.

Some of the Tadbhava words are derived *through* other languages just as we derive *reason*, *treason* &c. from French words (raison, trahison &c.)

originally taken from Latin. So some Sanscrit words are alledged to be derived through the medium of the Canada, (కన్నడ Canarese or Carnatic) or the Tamil. The ulterior refinements denominated Sauraseni, Magadhi, Paisachica, &c. learnedly discussed by Appa Cavi and others seem to be unknown and convey no definite information.

Learned Telugu grammarians are fond of tracing every word in their language to a Sanscrit root. Thus our older grammarians (as stated in the Preface to Johnsons Dictionary) attempted to trace every English word to a Latin root. The Telugu grammarians, like them,—

"—delight to chase
" A panting syllable through time and space"—

considering the *meaning* of the word unimportant provided any resemblance can be found in the spelling.

Separate from the above classes of words are those called *Desya* దేశ్యములనవి or *Native* words, aboriginal like horse, hand, tooth, house, home &c. in English or the corresponding words గుఱ్ఱం, చెయ్యి, పల్లు, యిల్లు పట్టు &c. in Telugu: which often are called అచ్చతెలుగు Açça Telugu, or Pure words.

One division of these is called అన్యదేశ్య or *dialect:* wherein the words of the western districts, those of the south, and those of the east or north are discriminated. Thus in the Cuddapa country we find the phrases రెడ్డి a farmer భాగ్యశాలి a woman గిడ్డ a small cow ముదుక old బిత్తలి naked: which perhaps originate in Cannada. Others are obsolete words found only in poems: such as numerous words for *woman* (తొయ్యలి, పొలతి, చాన &c.) the word యేగుదెంచు meaning To go, &c. So in English we find several words in Shakespeare or Chaucer which are obsolete: and yet these are still in current use in Suffolk, Warwickshire, or Derbyshire: while others are retained in Scotch or German.

Another class is called గ్రామ్యం *Gramyam* or *rude:* being the *rustic* dialect: this embraces all *foreign* words whether Hindustani or English, with coarse phrases (though pure Telugu) and *low Sanscrit* (such as వ్యాజ్యం a law-suit) and also inelegant forms of the verb and noun. In English we know the contractions they're, for they are; 'em for them, &c.

to be colloquial and vulgar: yet Pope, Moore aud Byron use them. Thus in the second declension, the word దేశం desam, country, may take the forms (dative) దేశానికి, Locative దేశాన, plural దేశాలు which are condemned as శుద్ధగ్రామ్యం grossly inelegant: and yet we find these "barbarisms" used in the Vasu Charitra, the Vijaya Vilasam, the Naishadham, and other poems of standard excellence.

In the same class are included the various Hindustani expressions found in Telugu poems. In the Aniruddha Charitra, the Hamsa Vimsati, the Bhanumad Vijayam the *Satacams* and many other poems Hindustani phrases are as common as French words are in modern English. The extraordinary jargon used under the name of Telugu in our courts of justice and other offices, is useful, but requires some practice before it can become intelligible even to such natives as are not in the habits of business.

Pure and good Telugu varies little throughout the country: certainly it is pronounced differently in different places, but the principal obstacle with which a stranger meets arises from the *cant* or foreign words peculiar to each place. We may have a fluent knowledge of the language as spoken at Cuddapa and yet be scarcely able to understand the better dialect used at Masulipatam. The Telugu spoken at Madras is rude, being mingled with English and Tamil: it also admits a variety of strange inelegant phrases. These are (unintentionally) exemplified in the కాశీయాత్ర *Casi Yatra* or *Pilgrimage to Benares* lately printed at Madras: a book which notwithstanding these peculiarities is interesting and useful to those who are commencing Telugu. The author being a pious bramin omits much that might attract the notice of an English tourist but pays equal attention to every holy shrine and to the prices of curry stuff and rice in every market.

Though the mixed dialect is disapproved by grammarians they do not scruple to use it on all occasions, whether in speaking or in writing. Some pedantic pretenders, particularly the bramins who are called *Vaidicas*, affect peculiarities of style and pronunciation (for instance, saying పోచాను for పోతున్నాను) which pandits and men of sound learning disregard. These pretenders will discuss very solemnly the merits of *ardha bindu* and *sacata repha*, while they are actually unable to explain *(correctly)* a common passage of Telugu poetry. But men of sound learning have no such niceness of style, and often indulge in a simplicity or rudeness of dialect, remarkably opposed to the mincing fashion of ordinary *sastris* (or abbés) who having but a slender stock of learning use several ingenious devices to impress us with the belief that they are men of real ability.

ON TELUGU PROSODY. ఛందం.

All Telugu literature being composed in verse it is requisite to have a knowledge of prosody as a guide in enunciation. The Telugus rarely study even the rudiments of prosody: being taught the proper mode of reading from childhood. But those who study the language at a later period of life will find a knowledge of prosody profitable as a guide in accent. I acknowledge that I was reluctant to study the art, and was persuaded to do so only because I was shewn its utility both as regards understanding verse and reading it so that others may perceive the import. To use the words of Pope—

What will a child learn sooner than a song?
What better teach a foreigner the tongue,
What's long or short, each accent where to place
And speak in public with some sort of grace?

In other languages we may safely neglect Prosody: but in Sanscrit and Telugu almost all the literature is in metre: grammars, vocabularies and books on all the sciences which Hindus cultivate are in verse.

But the prosody may fairly be discriminated as Common, Rare, and Superfluous. The first class is essential; the second may hereafter be read *when required;* and the third forms the bulk of the native treatises on the subject. This last I have excluded. The name for Prosody is ఛందం or ఛందస్సు.

The mode in which native grammarians treat the subject is obscure; and hence few bramins are expert in prosody though otherwise respectable scholars. But by excluding what is unprofitable, by setting aside what is intended as a *guide for poets alone*, and by adopting a clearer arrangement, every difficulty has been removed, and a very few days study will suffice to teach us the art. It is for some reasons convenient to let the Prosody retain its usual place, at the end of the Grammar. But the learner will find it useful to study these rules as soon as he has gained a knowledge of orthography.

When the following rules were first printed, in the year 1827. the Sanscrit prosody was explained in combination with that of Telugu. These have now been separated: thus a few rules are reiterated. but the portion thus common to the two languages fills less than two pages, the separation will render the subject more easily acquired: and will be convenient to those who may have occasion to study one alone.

SECTION I ON FEET.

The mark used for a long syllable " ᴗ " is what in Latin denotes a short: while a short is denoted by an upright line " | " thus; but natives do not often use these signs as the *quantity* is never doubtful. All the long and short vowels have been explained in the alphabet; and a vowel becomes long when it is followed by two consonants; thus *accada*, *there*, has the first vowel lengthened.

A *silent* consonant also lengthens a short vowel. Thus వానికిన్ *and to him*, has the final vowel long because the last consonant is silent.

A Short vowel is called *laghu* or *hraswa*, లఘువు, హ్రస్వం, because considered to be *light;* గురు *heavy*, being the name for a *long* syllable; whether it be దీర్ఘం, a long vowel, or lengthened by position.

A *line* is called *pādam* పాదం or చరణం charanam, meaning a foot: of which each పద్యం or stanza has four. What we call a *foot* is denominated గణం ganam.

Prose, called వచనం, is in most of the poems, interspersed among the verses: but this is widely different from the prose used in common business, and to compose it harmoniously is considered more difficult than to write well in metre. Yet such prose is not under any laws of scansion. The initial letter, వ॥ is used to denote prose, and is placed at the commencement of the paragraph. Indeed it is usual in all Telugu poetry to prefix the abbreviated name of the metre (see page 36) to each stanza. This denotes the peculiar tone or *chant* in which each verse is recited, and which is far from agreeable to the unaccustomed ear.

The Feet are denoted by letters, which were selected by the ancient Sanscrit grammarians and are invariably retained in the prosody of all Hindu languages. Ga, or the letter G denotes *guru*, a long, and repeating this syllable, గగం *gagam* gives the name (GG) for a *spondee* (or foot of two syllables) which other writers call K, or X. And *Lalam* denotes a foot containing two shorts: L being the initial of లఘువు lag-hu. The letter B (Bha) denotes భగణం, or "foot B" which signifies a dactyl.

To facilitate recollection I have in the following table placed opposite each *ganam* a Sanscrit and a Latin word containing the requisite syllables and beginning with the letter that denotes the foot. The ancient prosodians have so arranged this table that looking down the columns we shall see in the first alternately a long and a short: in the second two of each: and in the third three of each. The table of feet is called గణప్రస్తారం, or, *Origin of Metres*.

SANSCRIT NAME AND MARKS.		Memorial words.			LATIN NAME AND MARKS.	
M	∪∪∪	మంత్రాణాం	Mantrānām	*Mæcenas*	Molossus	– – –
Y	|∪∪	యతిస్తే	Yatistē	*'Ymetto*	Bacchic	∪ – –
R	∪|∪	రక్షయా	Raxayā	*Reddidi*	Cretic	– ∪ –
S	||∪	సరసాం	Sarasām	*Similes*	Anapœst	∪ ∪–
T	∪∪|	తంపస్య	Tampasya	*Tentare*	Antibacchic	– –∪
J	|∪|	జజాప	Jajāpa	*Juvabit*	Amphibrach	∪ –∪
Bh	∪||	భక్తప	Bhactapa	*Bucula*	Dactyl	– ∪∪
N	|||	ననుహి	Nanuhi	*Nivea*	Tribrach	∪∪∪
X or K	∪∪	గగం	Gangā	*Castris*	Spondee	– –
H	∪|	గలం	(H or GL)	*Hœsit*	trochee	– ∪
V	|∪	లగం	(V or LG)	*Vagans*	iambic	∪ –

SECTION II ON THE UNIFORM METRES.

About twelve metres are in common use and the poet changes his metre at pleasure so that we seldom find four consecutive stanzas in the same measure.

The Telugu and Sanscrit metres are of two descriptions : the Regular which are Uniform ; and the Irregular which are Changeable. The Regular or Uniform will be first considered. These have the four lines of the stanza alike. In the following stanza borrowed from the Ramabhyudayam book V. 213. we shall observe that the metre is framed like some English verses of a long and short syllable alternately. The star denotes the pause at which the *yati rhyme* occurs in each line.

మేలు వింటి జోద వాజ్ఞ * మీరి భూకు మారి నా
వాలు గంటి నెంటి డించి * వచ్చి నాడ వేలు యి
వ్వేళ నిట్లు సేయ ధర్మ * వే నిశాచ రాధి పో
ద్వేల మాయ లీవె రుంగ * వేయ మూ సహోదరా.

In the same metre is the following stanza in the novel of Bhanumanta (canto V. 112.)

మంచి వారి నాదరించి * మాన నెంచి పోరిలో
వంచనంబు సేయ కుగ్ర * వైఖరిన్ చెలంగ పా

శించు రేని బ్రోతురల్పు * లెన్న తేలి బోదురూ

హించ వారి పీరి పుట్టు * లిట్టు రాజవల్లభా.

This metre is called *Hamsa-yana*. It is the same as the Greek Tetrameter Catalectic, or the common English ballad metre—

"These delights if thou canst give [me]
Mirth with thee I mean to live."

—which *couplet* in English forms *one line* in Telugu, as also in Latin (in the Pervigilium Veneris, which is added to the poems of Catullus)

Cras amet qui nunqu'amavit,
Quique amavit cras amet.

and four such lines form the stanza or *padyam* in Sanscrit and Telugu.

It is evident that the verses now quoted may be scanned with *trochees;* or a long and short syllable alternately. Our native instructors however adhere to the mode whereby *three* syllables form a foot: which in many metres is inconvenient.

It is particularly to be observed that the last syllable of every line of a *padyam* in the *uniform* metres, is long. If the vowel be short, the next line commences with a double consonant, so that the *laghu* or short syllable becomes గురు or long.

The rhyme called ప్రాస *prasa* falls on "the consonant or consonants, standing between the first two vowels of a line." Accordingly in the first stanza now quoted the *prasa* is the letter L which stands in the second syllable of each line. In the second stanza the *prasa* is NCH which occurs in the same place in each line.

Besides the *prasa* which connects the *four* lines, each line has a separate rhyme called యతి yati. This connects (in the stanzas now cited,) the ninth syllable of each line, with the initial. I have used the star to denote this rhyme. Thus in the first line mē and mī; in the second, vā and vă: in the 3rd. vē and vē, in the fourth vē and vē, are the yati rhymes.

In the second stanza the yati falls on mă and mā; va and vai; li and le, I and I.

In the prasa, or consonant rhyme, the consonant alone is attended to: but in the yati, or vowel rhyme, both the consonant and its vowel must correspond.

In the prasa, precise uniformity is required. In the yati there is considerable liberty. These rules apply to all metres of the *Uniform* class.

The following metre, called *Pancha-chamara* పంచచామరం varies very slightly from that given above. It is quoted from the romance named Surya Tanaya Parinayam, canto II. 53.

నెలం తలా తయూ డనుం డి * ని న్నబిూ రుచ న్నసే

తలంపు వే రొకండు లేక * తల్పమేను జేరి బ

వ్వాళించి నిద్ర జెంది తెల్ల * వార జాము నందునే
కలంటు గంటి నద్భుతంబు * గాన దేమి దెల్పుడీ.

" O ladies, when you went hence last night I lay down in bed without a single anxious thought, and fell asleep, but just in the morning watch I saw a portentous vision! O explain it to me!"

This metre is precisely the same as that first given, excepting that it adds a short syllable at the beginning, and thus may be scanned with iambicks instead of trochees. The Yati falls on the ninth syllable. The prasa is, as already explained, the syllable LAN.

The four metres most in use will now be described: and will be found to be in truth but *two*: from which the other two deviate only in the first syllable.

The *Utpala-mala*, or " chain of violets" runs as follows.

B	**R**	**N**	**B**	**B**	**R**	**LG**
ఉన్నత	నీలహా	రమున	* నుత్పల	మాలిక	చెప్పినా	నయా

And the Champaca-mala, or " tulip wreath" is the same, with this exception that the first syllable of one metre is long; and in the other is divided into two shorts. Thus

N L	**R**	**N**	**B**	**B**	**R**	**LG**
చవిగల	పూలదం	డవలె *	చంపక	మాలిక	చెప్పినా	నయా

Herein the first foot consisting of four shorts is marked NL denoting N the tribrach to which is added L, or, one short syllable. Such a foot of four shorts (in Greek called proceleusmatic) is in Sanscrit called Nalam.

If the Champaca-mala is, according to native custom, scanned by threes, the names of the feet will of course be different:—thus

N	**J**	**B**	**J**	**J**	**J**	**R**
చవిగ	లపూల	దండవ	లె * చంప	కమాలి	కచెప్పి	నానయా

But the metre never varies and we may scan it in whichever mode seems most suitable.

The following instances * will exemplify the Utpala-mala; which as already noticed is marked ఉ||.

* The *Bhanumad Vijayam*, or, " Nuptials of Princess Padmavati" from which I cite these verses, is a poem in five books written by Velagapudi Krishnaya, and probably is two hundred years old. Being a *Saiva* poem, copies have become rare, and the books procured under this name generally prove to be copies of the Bhanumati Parinayam written by Renturi Ranga Raz.—The latter is more popular but the former is better suited to European judgment, and is peculiarly useful to a student. Wishing to have this book printed and possessing only two manuscripts I have in vain tried to obtain additional co-

35. ఉ॥ యేమిటి కింతవం తకమ * లేతుణ నిన్నటు జేసిన ట్టియా
సామికి నెట్టు లైన దయ * చక్కగ బుట్టక యున్నె కాని యీ
కాముని గర్వ మా వెనక * కందము చిం తిలకంచు తాను నా
చామను చెట్ట బట్టుకొని * చానల తోజనె చేటి తోటకున్.

37. ఉ॥ ఆవన భూమిలో నచెలు * లాటల పాటల నామిటా రికిన్
భావము రంజిలం గతను * నైఖరి నేర్చున ప్రొద్దుబు చ్చగా
మాఘుల నీడలం నిలిచి * మక్కువ నెక్కువ దోపజే యుచున్
తీవి చెలంగ నేగుచు వ * డిన్ పొదరిం డ్లగుదార్లు డాయుచున్.

Bhanumad Vijayam. Canto III.

And the Champaca-mala is exemplified in some verses already printed in this Grammar—as at page 170. where the first line is—

పడమటి వంక గ్రుంకజను	NL, R, N
* భాస్కర బింబము తూర్పుగొం డపై	B, B, R, LG

The *feet* composing the lines are noted opposite: and the rhymes are the same as are already noticed. For in the first Utpala-mala verse cited above (35) the four lines are connected by the *prasa* letter M which is in each line; and in the second stanza the prasa in each line is the consonant V. Each line also has a *yati* vowel denoted by a star. Thus in the first line the initial Emi rhymes to ēcsha, and in the second line sā rhymes to çā: all the rest are arranged on the same mode. In page 176 is another instance of the Champacamala.

Thus the *Utpalamala* has the yati on the tenth syllable, and the Champacamala as now shewn falls on the eleventh. For this metre is merely a variety of the preceding.

The *Sardula* and *Mattebha* are also similar to each other. The first runs thus.

శాంతంబౌ ధ్వనితో డవెళ్ల వలడా	MSJS
* శార్దూల విక్రీడి తా	TTG

herein the yati falls on the thirteenth syllable. And by dividing the first long syllable into two shorts, is formed the Mattebha which thus has the yati on the fourteenth syllable.

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pies: for no Telugu poem of any antiquity can be made sufficiently correct without the aid of several manuscripts.

మదమున్ యేనుగ వెళ్లుతున్న వలెనే SGSJS

మత్తేభ విక్రీడి తా TTG

The *Sardula* is a very common metre in Sanscrit. In the Calá Purnódayam is the following picture of the heroine.

శా॥ ఆవాలున్ గను దోయి యానగు మొగం
బాగుబ్బ పాలిండ్ల వెం
పావే ణీ రుచి యాతనూవి లసనం
బామొప్పు లే చూచినన్
కైవారం బగుగాదె యొల్లెడ శిరః
కంపంబు తోఁగూడ ఆ
హా పుట్టింపడె పుష్పధన్వునకు న
య్యబ్జాక్షి నీ క్షించినన్.

Herein every line contains the feet *m*, *s*, *j*, *s*, *t*, *t*, *g*, as shewn in the specimen or memorial line: which is so constructed that the *name* of the metre forms the *yati* rhyme. The Prasa in this verse is V and the yati vowels answer to the description already given. Thus in the first line A′ (ఆవా లున్) rhymes to ఆగుబ్బ &c.

The *Mattebha* is exemplified in a stanza quoted in page 179

మ॥ శిరికిన్ జెప్పడు శంఖ చక్ర యుగమున్ SBRNG

* చేదోయి సంధింపడే &c. &c. TTG

herein the yati rhyme as usual connects the syllable చే Chē with the initial సి Si. The prasa as usual falls on the second consonant, (which in this padyam is R) standing, as already defined between the *first two vowels* of the pādam or line. As usual the last syllable of each line is long.

The four *fixed* metres now described are in constant use; others which more rarely occur will be placed in another section.

SECTION III. THE CANDA PADYAM.

The Fixed or Uniform metres are (like the first Ode of Horace) alike in every line. The Variable metres are (like the hexameter,) subject to a different principle.

The Canda Padyam admits those feet which are equal to four short syllables. These are (K, B, J, S, and N L) the Spondee, dactyl, amphibrach, anapœst and proceleusmatic; which last foot consists of four short syllables.

The verse which has already been printed in page 182 is thus scanned

కవితా।కన్యకు।నలువురు	SBNL
కవిజన।కుడు భ।ట్టుదాది।* గణుతిం।పంగా	NL, SJSX
నవరస।రసికుడు।పెనిమిటి	NL, NL. NL,
యవివే।కిమెతో।డబుట్టు।* వపువే।మన్నృపా	SSJSS

Thus each stanza has sixteen *feet:* three in the uneven lines and five in the even. Thus eight feet form the half verse. The feet, as shewn in the margin are respectively equal to four short syllables.

The prasa as usual connects the four lines. In this verse the letter V is the prasa. In the first and third lines there is no yati. In the even lines the yati, as shewn by the star, falls on the fourth foot:—which is the *seventh* foot of the *couplet.*

The sixth foot of each couplet must be either J or N L. The foot J is never admitted in the *uneven* seats; viz. 1st. 3rd. 5th. 7th.

The last (8th.) syllable of each half *must be long.* Accordingly S and X are the only feet admissible in the *eighth* place.

All kinds of verse that use prasa have this invariable rule; that the syllables which *precede* prasa must be equal. All four must be short, or all must be long. And if long, they must be uniform; all must be long by *nature* (dīrgham, see page 3.) or all long by *position;* that is because followed by a double consonant which stands as prasa.

The following popular stanzas are extracted from the Sumati Satacam, a common school book which is written in the Canda metre.

౧౦ నీరే ప్రాణా'ధారము
నోరే రసభరితమైన నుడువులకెల్లన్
నారే నరులకు రత్నము
చీరే శృంగారమ'ందు సిద్ధము సుమతీ.

౧౪ అధరమును కదలని'య్యక
మధురా'మృత భాషలు'డిగి మౌనస్థుండై
యధికార రోగ పూరిత
బధిరా'ంధక శవము జూడ పాపము సుమతీ.

౧౬ మాటకు ప్రాణము సత్యము
కోటకు ప్రాణంబు సుభటు కోటి దలంపన్

బోటికి ప్రాణము మానము
చీటికి ప్రాణంబు వ్రాలు సిద్ధము సుమతీ.

౧౮ అనఘా వినుమ'ద్యోగికి
ధనమొ'ండెం గీర్తి యొండె దగు చావొ'ండెం
దనరంగ నిరు'ద్యోగికి
ధన కీర్తులు లేవు చావు తథ్యము సుమతీ.

౧౯ ఉపకారికి ను'పకారము
విపరీతము గాదు సుమ్ము వీడుకు వీడే
యపకారికి ను'పకారము
నెపమె'న్నక సేయువాడె నేర్పరి సుమతీ.

౨౦ కులకాంత తోడ నె'ప్పుడు
కలహింపకు వట్టి తప్పు ఘటియింపకుమీ
కలకంఠి కంట కన్నీ
రొ'లికిన సిరి యింటనుం'డ నొ'ల్లదు సుమతీ.

౨౧ కరణము కరణము నమ్మిన
మరణాంతికమ'గుట గాక మనలే'డెపుడుం
గరణము దన సరికరణము
మరినమ్మక మర్మమీ'క మనవలె సుమతీ.

TRANSLATION.

10. "All living beings are sustained by water alone; out of the mouth alone come words expressive of all feelings: Woman is the one masterpiece of the human race: and her chief ornament is her veil."

15. "He moves not his lips!: he refrains from words flowing with honey and nectar! he is a solitary! A deaf and blind corpse swollen up with the disease of authority is indeed a shocking object!"

16. "Truth *is the* soul of speech. The soul of a fort is the host of stout soldiers. The chief point in a woman is modesty: and the signature is the soul of a letter."

18. "Listen O holy one! To him who is vested with office, will accrue wealth and glory, but likewise death. And he who is out of employment gains neither wealth nor fame;—yet death is equally certain!"

19. "That kindness should be shewn to the kind is no marvel: for it is merely an exchange. But he who shews kindness to the unkind without laying a fault to him is the wisest of men."

31. "Never quarrel with your honorable wife, nor lay empty faults on her; if tears gush from the eyes of a sweet voiced woman, Fortune shall never remain in that house."

42. "If a Carnam (or attorney) were to trust a carnam he might look upon his days as ended; he never could survive it: a carnam can only live by excluding from his confidence his brother carnam."

The Canda verse is an imitation of the Sanscrit *Arya*, a very melodious verse, constantly used in poems and plays: it is the metre used by Nannaya Bhatta in writing his standard Telugu grammar: for instance, in the Introduction we find this verse

స్వస్థాన వేష భాషా	XJX
భిమతా స్సంతో రస ప్రలుబ్ధ ధియః	SXJBG
లోకే బహు మన్వంతే	XSX
వైకృత కావ్యాని చాన్యద పహాయ.	BXJSL

Swastha—na vesha—bhāshā
bhimatās—santō—rasa pra—lubdha dhi—yah
Lōkē—bahuman—vantē
Vaicrita—cāvyā—ni ch'ānyad—apahāya *

"The wise love the abode, dress, and polished language which appertain to their people; Such take a pleasure in the poetry of their nation, rather than in that which is foreign."

In the explanation of Sanscrit Prosody it will be shewn that the Arya, in one of its varieties is precisely that harmonious metre used in Horace—

Misera—rum est neque a—mori	*sbx*
Dare lu—dum neque—dul—ci mala—vino	*sbgbx*
Lavere aut—exani—mari	*sbx*
Metuen—tes patru—œ—verbera linguœ. &c.	*sbgbx*

Because in the *sixth* seat a single syllable, either short or long, is admissible: a liberty which is not known in Telugu.

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* In this verse *Vaicrita*, (native) denotes Telugu. This treatise by Nannaya Bhatta being written in Sanscrit metre designates the language as *Vaicriti* or else as *Andhra*. The names *Telugu* and *Tenugu* are not used because Sanscrit does not possess the *short* vowel E which these names require. Were these words corrupted, as we are often assured, from *Trilinga*, surely the poet could have mentioned that word. But neither in these Sanscrit canons, nor in his Translation of the Bharata, (where he speaks of "Andhra") does he ever notice the word Trilinga: which were it really an authentic Sanscrit name for a country surely ought to be noticed in the Sanscrit lexicons wherein all names of "the fifty six countries" are inserted. In the Introduction to Mr. Campbells Grammar we shall find accurately stated all that learned men at the present day believe on the subject: but it is usual for them to credit what Appa Cavi and other philologists assert without investigating the accuracy of those dogmas. It is not easy to ascertain why the Musulmans chose to call the people Telingas or Tailangas, and to speak of the country as Telingana *(a very convenient name)*: but as Trilinga is known to none but the learned among the Hindus I imagine it has been fabricated subsequent to the Musulman invasion.

Section IV On the Telugu Changing Metres.

The *Canda* which is a variable metre is used both in Sanscrit and Telugu. But the metres denominated *Upajati* ఉపజాతివృత్తములు are peculiar to Telugu.

It would seem that before the introduction of Sanscrit principles, the oldest Telugu metre was the రగడ Ragada or *melody*, still used in some rustic ballads. In these songs the dactyl, cretic, and antibacchic (B R T) were prevalent feet; and to vary the rhythm, they occasionally divided the initial *long* syllable into two shorts. This principle has already been noticed: and hereby B, the dactyl, became NL: the proceleusmatic, R became NG; and T became SL: the Latin prosodians call the NG a pœon quartus, and the SL a pœon tertius: expressions less clear and definite than the braminical notation.

Arranged on the original plan these feet stand thus

	Indian notation			*European notation*	
R	◡|◡	రగణం	Raganam	Cretic	–◡–
NG	|||◡	నగం	Nagam	Pœon quartus	◡◡◡–
T	◡◡|	తగణం	Taganam	Antibacchic	––◡
SL	||◡|	సలం	Salam	Pœon tertius	◡◡–◡
B	◡||	భగణం	Bhaganam	Dactyl	–◡◡
NL	||||	నలం	Nalam	Proceleusmatic	◡◡◡◡

Herein we see that M and Y being rejected, a *short* syllable is prefixed to each foot that *begins* with a short. Hereby the foot is rendered *equal* to the foot under which it is placed.

At first sight this may appear a fanciful mode of arrangement; but it is entitled to approbation as an ingenious mode of fixing these feet in the memory.

The feet thus constituted are denominated ఇంద్రగణములు Indra feet. Indra is a name for Jupiter: and we may more conveniently call these the *greater* feet.

If we take the *two first* of these and omit the last syllable, we have two *lesser* feet, called సూర్యగణములు or feet named after Apollo. These are the trochee, (GL, also called H) and tribrach, or N.

And if we *add* either a long or a short syllable to any Indra foot, thus RG, or NLL, or NLG, the foot thus produced is called చంద్రగణం *Adonian;* Chandra being the Adonis of Indian mythology.

The Indra and Surya feet are used in constructing all the Telugu *changing* metres. The Chandra feet are found in a few rare metres alone.

The *Uniform* metres, as already shewn admit certain feet in certain places. But the Changing metres admit any Indra foot (indiscriminately) in the *Indra* places, and any Surya foot in the Surya places.

At the close of each line there is always a Surya foot: and as the Surya feet (G L and N) the trochee and tribrach, end in a *short*, every changing metre has a *short* vowel at the end: whereas all the fixed metres, and the Candam, end in long syllables.

There are also peculiarities in the rhyme. The *yati* rhyme is requisite, but the *prasa* rhyme is needless. *Instead* of the Yati however the *prasa-yati* may be used: a refinement which will be afterwards explained.

There are two classes of Changing metres: the *common*, which lay aside the use of prasa; these are the Sisa, the Ataveladi and the Teta-giti. The other, or *Rare* metres, include the Utsaha, the Taruvaja, and the Accara.

The second of these classes is not much in use: and is peculiar in this respect that it uses the *regular* prasa in every metre. In the *common* class the Dwipada alone uses prasa.

Thus some of the Changing metres have a *fixed* prasa and others have an *optional* prasa. According to strict rule no metre that uses the *fixed* prasa (as Dwipada does) ought to use the *optional* prasa. But many poets break this rule. The *fixed* prasa is always used in *combination* with Yati. The *optional* prasa is used *instead* of yati.

To aid the recollection we may observe that some of the Indra feet having *four* syllables and others *three*; one of the Surya feet having three syllables and the other *two*; the *longer* feet have a short initial. In other words, if any Indra foot begins with a *long* syllable, it has *three* syllables: but *four* if the initial is short. A Surya that begins with a *long* has two syllables; the one beginning with a *short* has three.

The commonest *Upajati* Metres are called Giti, Sisa, and Dwipada.

THE GITI METRES.

There are two metres, the Ataveladi, ఆటవెలది and Teta-giti తేటగీతి, which are included in the name గీతి, which is contracted into గీ॥. The first of these, ఆటవెలది has three Surya feet and two Indras in the first line: to which the third is similar. The second and fourth lines consist of five suryas in each. In all the lines the yati rhyme falls on the *fourth* foot, denoted by the asterisk.

నీర దములు లేక * నిర్మలాఁ కారమై *hnh * rr*

యాక సంబు జూడ * సతికి యుల్లె *hhh * nh*

విగ్ర హంబు లెల్ల * విడిచిన వ్యజ్ఞాన | *hhh* ngt*
యుక్తుఁ డైన దివ్య * యోగి బోలె. | *hhh* hh*

"Devoid of clouds the azure sky
In stainless glory alone
Like souls that idol-homage fly
And worship God alone."

Vishnu Puran. VII. 227.

The following verse, in the Bhanumad Vijayam in a description of hunting, gives the names of various kinds of hawks. This verse exemplifies the *prasa-yati*, (that is, prasa used *instead* of yati.)

జాలి | ఖైరి | కురుజు | * సాళ్వము | లుజునేస | *hhn*bsl*
డంబు | గిద్ద | తోర | ** లంబు | తోని | *hhh*hh*
గాడు | తెటకు | బెటకు | * కంచునుం | చునుజల | *hnn * rnl*
కట్టి | లనెడు | డేగ | * గముల | లోన. | *hnh* nh*

In the second of these lines D would not rhyme to N: but the *prasa-yati* is substituted: and falls on the consonant *mb*. The prasa yati will in future be denoted by *two* asterisks.

The other *Giti* metre is called తేటగీతి and has *in each line* one Surya, then two Indras, and lastly two suryas. Thus each line has five feet. The following are instances. The double asterisk denotes that *prasa* yati is used.

తే॥ జాజి | మొక్క టి | యేగాని | * సకల | కుసుమ | *hbt * nn*
వినర | సంపద | చేనొప్పె | * వసుధ | మెల్ల | *nbt * nh*
విరహి | ణియొగాని | ధరణిపై | * వివిధ | జనుల | *nsl, ng * nn*
సంత | సముబొంద | జేసేవ | * సంత | వేళ. | *h, sl, t * hh*

Sunanda Parin, 4. 22.

"In spring the earth is adorned with all flowers—save the jasmine: spring rejoices the hearts of all living creatures—save the love-lorn maid."

తే॥ కొడుకు కన్నుల భాష్పముల్ * దుడిచి తల్లి | *nbr*nh*
శిరము మూర్కొని కౌగిట * జేర్చి యేడు | *nbb*hh*
పుడపి తనుకును కన్నునీ * రొలుకు చుండ | *n, nl, r*nh*
నతని తోగద్ద దస్వర యగుచు ననియె. | *ntb* nn*

His mother wiped away the boy's tears, and putting her face to his head, as she embraced him, and calmed his sobs, while her own eyes brimmed with tears in a voice broken with sobs—she exclaimed &c.

Vish. Pur. II. 16.

The సీసపద్యం sīsa metre.

The sisa verse consists of four similar lines, each of which may be conveniently divided into a couplet: having four Indra feet in the first half, with two Indras and two Sūryas in the second. Six varieties of the sīsa are described by the Telugu prosodians, but it is unnecessary to define them here, as the fundamental rule explains them all.

Each of these eight half lines has a separate yati, which falls in the middle. The third foot rhyming to the initial. The following instance occurs in the Vishnu Purana, book 3. verse 290.

పూరిమే | యఁగదవ్వు | * బోయిబె | బ్బులి పిండు	*rsl* * *rsl*
దిగులున | గ్రమ్మర | * దిరిగి వచ్చు	*nlb* * *nh*
సారెసా | రెకుదదా | * శ్రమసమీ | పంబున	*rng* * *ngb*
వేడ్కతో | గంతులు | * వ్రేయు | చుండు	*rb* * *hh*
మలయుచు | వచ్చికో | * మలశృంగ | యుగ్మంబు	*nlr* * *slt*
చేతనె | మ్మదినిగం | * * డూతి డీర్చు	*rng* * * *hh*
రాగాన | నంబున | * * బాగుమీ | రగుమండి	*tb* * *rsl*
మొవ్వంపు | తొడలపై | * * బవ్వళించు.	*tng* * *hh*

If, grazing in the distant plain
The fawn a tiger spied,
All timid she would turn again,
And near the hermit hide.
She frolic danc'd about his bower,
And, at the stilly vesper hour,
While mute he sat and pray'd,
Approaching close, with gesture bland
In his soft lap, beneath his hand,
Her forehead fair she laid.

But a sīsa verse is not complete without a ettu gīti (ఎత్తుగీతి) or chorus, which must be in one of the Gīti metres already described. The verse now cited concludes with the following chorus, which is in the A′taveladi metre.

పర్ణ | శాల | చుట్టు | * పరువులు | వెట్టును	*hhh* * *nlb*
లేత | యొన | పూరి | * * మేత | మేయు	*hhh* * *hh*
అనుది | నంబు | నిట్టు | * లామృగ | శాబంబు	*nhh***bt*
ముద్దు | చూపు | చుండు | * మునిప | రునకు.	*hhh***nn*

On dewy buds she still would graze
His hermitage around
And woo'd her fostering master's gaze
With high elastic bound.

ON THE DWIPADA.

The metres hitherto described are used at pleasure in the poems, wherein the same page often contains five or six metres. But the *Dwipada* is generally used by itself: unless in the Bhagavata-comedies, wherein any metre is used that seems appropriate.

In the Dwipada or Couplet, each line contains three Indras and one Surya. The Yati rhyme falls in the middle

The Dwipada metre is considered by learned criticks to be but a step above prose, being a familiar metre like that in which the Lady of the Lake is composed. In the *Lila* or Prabhu Linga Lila (canto XI) the poet describes a beautiful garden, the retreat of a hermit and then proceeds thus

ఆవనం | బంతయు | * శిఖరతు | ణంబు — *rb * sl, h*
గావించు | ఘనుడు గొ | * గ్గయ్యనుభక్తు — *t, ng. * bh*
డిష్ట లిం | గక్రియా | ధీ * నమా నసుడు — &c. &c.
శిష్టజంగమగురు | సేవాధురీణు
డనటులువిత్తంగ | నాతోటలోన
మునుమిడిద్రవ్వంగ | ముందటగాంచి
యల్లమప్రభురాయు | డాత్మలో దలచి
చిల్లరభ్రాంతులై | చెనటిమానవులు
మొలుకబట్టుటకునై | యిలగొండద్రవ్వ
నలమటబడునట్లు | నఖిలకర్మములు
గావించిగావించి | గడగానలేక
చావబుట్టంగవే | సరరనివగచి
గొగ్గయ్యకునుభక్తి | గోప్యంబుదెలుప
డగ్గరంబోయియా | తనిస్రోలనిలచి. &c. &c. *

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* The Lila, or Prabhu Linga Lila, is a poem originally written in Canarese and translated about three hundred years back into Telugu. It is a remarkably pleasing composition and free from the peculiarities which render many braminical poems distasteful to the English reader. It affords an ample stock of conversational phrases: and is the only Hindu book I have met wherein the female sex is treated with delicacy.

The Basava Puran is also a very amusiug series of legends, though not always in as good taste as the Lila, and far inferior to that charming poem in elegance of style. It was written by Somandha the guru or Confessor of Somaya the author of the Lila: and the Pandit Aradhya Charitra another voluminous set of legends, (as amusing as Ovids metamorphoses,) is also attributed to Somanatha.

These three works, written in Dwipada will furnish us with an ample stock of profitable Telugu reading, but are strongly disliked by bramins. For they teach the tenets of the *Jangams* an antibraminical sect of Hindus whom the people in general consider as harmless puritans, but the bramins detest as resolute opponents of their lucrative superstitions.

In these verses we shall perceive that every couplet is governed by a *prasa* rhyme. In the first couplet, the second syllable of each line is V, in the next, st, in the next N, &c. In some places we find three lines thus connected; and elsewhere poets indulge in rhyming terminations: thus, in the Dwipada Ramayan is this passage.

> వసు మతి గన్పింప వార్ధులుఁ గలగ
> దెసలనెల్లందుప్రతిధ్వనుల్ చెలగ
> బిట్టులై భూతముల్ బెదరగ' ట్టలై
> దట్టించి సింహ-నాదముచేసి పలై. &c.

By adding these final rhymes the poet has given *eight* rhyming syllables in each couplet.

ON SOME UNUSUAL METRES.

What has now been explained will suffice to remove the doubts that may arise in reading Telugu verse. The more unusual metres in use are about ten or twelve, and rarely occur in comparison with those already described.

One of these, the Sragdhara, is frequently used in Sanscrit, but is seldom used in Telugu. It contains twenty one syllables in the line, and in Sanscrit runs thus—the following beautiful verse being in the Amrugam.

> శ్రుత్వానామాపియస్య * స్ఫుటఘనపులకం
> జాయతేంగంసమంతా
> ద్దృష్ట్వాయస్యాననేందుం * భవతివపురిదం
> చంద్రకాంతానుకారి
> తస్మిన్నాగత్యకంఠే * గ్రహణసరభస
> స్థాయినిప్రాణనాథే
> భగ్నామానస్యచింతా * భవతిమమపున
> ర్వజ్రమయ్యాఃకథాను.

This contains in each line three parts having seven syllables each. In Telugu the first syllable is divided into two shorts, thus the line consists of these feet. STX * NNG * RRG, and the yati occurs three times in each line. The prasa is as usual. The following verse, describing a battle occurs in the Bhascara Ramayan.

The tenets and literature of the Jangams are described in the Madras Journal for 1840 and that tract is also sold separately at the Athenœum Library.

The text of the Lila and Puran have been greatly corrupted by time, and the common manuscripts are not easily intelligible. New editions have therefore now been prepared and I hope that the Lila may soon appear in print. It is much to be wished that the Canada poems bearing the same titles were properly edited by learned natives under European direction. For there is reason to believe that when they become better known, the Jangam books will be much used by those study these languages.

అనిశన్ వీరాగ్రగణ్యుం * డహమహమికతో
　　శాస్త్రవర్గంబు గోల్వన్
రణితేభస్యందనాశ్వ * ప్రకటితబలులై
　　సారకాంతాజనంబుల్
తనమూలన్ సేనజల్లన్ * తరుచుగమగధుల్
　　దండడిన్ ప్రస్తుతింపన్
చనియెన్ ప్రద్యోతుఖ్రాదం * సమరహితమహా
　　స్రగ్ధరాడంబరుండై.

Another metre is the Matta Cokila, the name of which may be recollected by the aid of this line.

మాటి మాటికి పాడు తుండగ
　　* మత్తకోకిల వింటివా

which may be scanned either, in the ancient method R S J J B R, or, more harmoniously with trochees and dactyls alternately; thus *hb*, *hb*, *hbr*. The following instance occurs in the tale of Nala, in the third book of the Mahabharat.

భూరి । సత్వులు । సర్వలోకవి
　　* భుత్వభూ । తిసమృ । ద్ధులి
ద్ధోరు కీర్తులు నిన్ను గోరుచు
　　* నున్న వారును రోత్తముల్
వారిపాదర జంబు బోలని
　　* వాని నన్నును నుష్యసం
సారి గోరగ జన్నె నీకు బ్ర
　　* సన్నులై సుర లుండగాన్!

Should the first long syllable be divided into two shorts, this is called తరళ and the name may be remembered by this line.

తరళ । లోచన । తోట । లోపల
　　* తాండగిం । చినదీ । మిదె.

It seems needless to describe more of the Uniform metres, because the rest rarely occur and are chiefly mere choruses added at the close of the various books of a poem.

ON MUSICAL METRES.

The reader thus is in possession of all the more useful portion of Telugu Prosody. A few metres remain to be noticed which present no difficulties; but requiring a mode of scansion wherein the *three-syllabic* feet are of no avail; hence native prosodians look upon them as singularly obscure. The fact is that they are looked upon as (laya) *tunes* and hence derive their names, as Laya-grahi &c. An instance of the Laya-grahi occurs in the Tale of Tara (Book V. 137.) in the description of the battle of the gods. One line runs thus.

దారుణజ । గర్జ్వితయ ** వారిదచ । యస్తనిత

** భై రవధ । మంధమఘు ** నారవము । హోధ &c.

Herein the line of thirty syllables is divided into eight feet; of which seven contains each (BL) a dactyl and short syllable. The rhyme as here shewn falls in four places in the line: and this is a *prasa* not a yati. Thus each *line* has four rhymes: the last foot is a spondee.

There are many varieties of this metre. If the foot BL is used *six* times, with the yati after every eight *syllables*, it is called the చారుమతివృత్తం. If *all* the longs except the two last of the Layagrahi are resolved into two shorts each, the metre is named Laya-hari: of which there is an instance at the close of the Bhanumad Vijayam, *one line* running thus:—

పరమనిరు । పమసురమ । * సురమనుజ । సుతవిరమ

* హారమదన । మదహారమ । * ధురిమహిత ధామా.

In the Telugu Pancha Tantram, and the Rama Stava Rajam, several other varieties occur. But in *principle* these are perfectly easy, for the rhythm is evident to the ear; and whenever an unusual metre is used, the name is appended.

ON THE RAGADA METRE.

The Ragada is a *melody*, similar to the *descants* or *tirades* (as they are termed) in French poetry. (See New Monthly Magazine 1827. page 78). Prosodians have laboured to reduce these harmonies to metrical rule, and have invented many names for various species: calling some, the "Amble, the Elephant pace, the Swan," &c. but these are superfluous: the Ragada usually is mentioned in poems without any such epithet.

It is a "carol" or harmony that occurs in most poems or romances, in the passages that describe rural scenes and pleasures. It uses both the yati, the prasa, and the (అంత్యనియమం) rhyming terminations. The feet are very irregular, and some erroneously imagine they may be measured by

the "Chandra" feet (see page 234.) The fact is that the composers ear is the only criterion, and the sense is often quite vague and uncertain. For, as their own criticks remark, a Ragada or melody, is as independant of sense as a birds song is of words. The following are instances.

వెలసెవనాంతర * వీధివసంతము
కలిగెజగంబుల * కనకవసంతము
జిలిబిలియలరుల * జిమ్మలతాంతము
పొలపునమీరె * నశోకలతాంతము
మురువుగపొన్నల * మొగ్గలుబుట్టెను
సరసిజములమధు * సారముబుట్టెను &c. &c.

Tale of Tara. II. 135.

But the favourite sort is the following :—

వ్రాలికనుగొంటెసా * రంగములరంగముల
లోలలసదేలకు * భృంగములభృంగముల
వరలునింపులుగలక * వాటములవాటముల
గొరలువాసంతికా * కూటములకూటముల
తలలెత్తిచూడుహిం * తాలములతాలముల &c. &c.

Bhanumati Parinayam. II. 92.

Other verses denominated పదం, *ballad,* కీర్తన *hymn,* గాంధర్వ *chant,* భాగవతపదం chorus &c. &c. appertain to సంగీతశాస్త్రం musical composition and deviate widely from the laws of prosody. For they pay no regard to quantity: the word *krishna* becomes an iambus, (L G) and the word గోవింద Gōvīndă (T) becomes (S) Gŏvìndá.

ON THE DANDACAM.

The Dandacam or *blank verse* is a measured prose, consisting of one short and two long syllables alternately. It may therefore be looked upon as a series of bacchicks (Y) or (T) antibacchicks. At the close of the paragraph one or two long syllables are added. Sometimes the first six syllables are short. This metre derives its name "the Wilderness," from a celebrated forest of India, described in the Ramayan.

This metre is conveniently transcribed in lines of which each contains four or five feet. The following instance occurs in the Bhagavat.

శ్రీమాని నీమాన చోరాశు ఖాకార
వీరాజ గజ్జైతు హేతుప్ర కారాన
మస్తంబు నస్తంగ తంబైమ హాలోల
కల్లోల హాలాకు లాభీల పాథోని

— — — — — —

— — — — — —

గాధీశ తల్పాక్ర పాకల్ప మందార
కల్పాన మస్తేన మస్తేన మస్తేనమః.

ON THE TARUVAJA, UTSAHA, AND ACCARA.

The metres hitherto described are in common use; there are some others peculiar to a few poets, and which the learner may at a later period examine. But as they form a part of the *Upajati* class (the Changing metres) and therefore use the Indra feet, they call for notice.

Few of these have ever been in use, and evidently were too complicate to become popular. They are the following.

The Taruvaja తరువజ or తరువోజ. This is constructed on the Dwipada principle, but the rhymes fall differently: the dwipada *line* contains three Indras and a Surya. Two such form one Taruvaja line. And four such lines form a Taruvaja padyam, or stanza, governed as usual by prasa. If we consider the Taruvaja as eight lines, the prasa governs the 1st. 3rd. 5th. and 7th. lines. The following instance occurs in the First Book of the Mahabharat (canto 2. verse 152 of the printed edition.)

అనవరత వ్రతా * యాసఖే దమున
* నతికృశ మగుచున్న * యంగంబు నందు
దనరియే పాడనరుల్ * తద్దయు ముదిని
* దలనగాం కుచునుండు * తనపితృ వరుల
ఘనముగా నూర్ధ్వాక్షి * గమనుల జేయ
* గడగివి వాహంబు * గాజరత్కారు
డనఘుండు తనకోర్కి * కనుసూప పైన
* యట్టిక న్యకగాన * డయ్యెమ త్యేణమున.

The *Utsaha* (merely a variety of the Hamsa yana, see page 227.) is composed of seven surya feet and a *long* syllable; whereas most of the changing metres end in a *short* syllable. The yati falls on the fifth foot, and the prasa is as usual.

యోమ గణన మేతుఁడై మ * హోభ యంబు తోడ సు
త్రాము ఁడక్కు మారు తపము * తాల్మి యుపము జెరుప నెం
డేమి యనునె రుంగ లేఁక * హృదయ తాప మగ్గ లం
బైము నీంద్ర యోవ ద్రావి * నట్టు లార టంబు నక్.

Vishnu Purana, book 2. verse 58.

The last Changing Metre to be described is the అక్కర Accara which is used only by Nannaya Bhatt, and one or two imitators. The poet himself uses only two varieties; which he calls by the one name *Accara:* but the prosodians not only have given separate names to these two, but have named four others: of which I have met no instances and therefore omit them. In all probability these were mere *Melodies* like the Ragada; or they were experiments in metre which were not popular.

These metres use the *Chandra* feet: that is, an Indra foot to which a syllable (usually short) is added. The first is called the మధ్యాక్కర Madhy'áccara; wherein the line consists of two equal portions: or, we may consider it as eight lines; each containing two Indras and one surya. Yati falls on the *fourth* foot, as shewn by the asterisk. The *prasa* is as usual.

Or else; as occurs in these instances, the poet has capriciously made the yati fall on the *fifth* foot.

Instances of మధ్యాక్కర.

అతిథినై | వచ్చిన | బ్రాహ్మ | ణునిజీవి | * తార్థినై | నాకు
హితముగా రక్కసు వాత ద్రోవనే * నెట్లొడం బడుదు
మతినవ మానింప గాద నినవిప్రు * మరణంబు దలప
నతిపాత కముపాత కముల లోబ్రహ్మ * హత్యయ పెద్ద

Adi Parvam. Book VI. 303.

యేనుమీ | దృష్టులు | గొన్న | దానఁగా | * నిక్కు మా | రుండు
భానుతే జుండుమీ చేఁద నగురులు * పరిభూతు లైన
దానికి నలిగిమీ పాప బుద్ధికి * దగనిట్లు సేసె
నీనినె రుంగరే భాగ్య వకులము * వెలుగించు వాని.

Book VII. 162.

The other species, called *Mádhur-accara* is defined as containing one Surya foot, *four* Indras, and an additional syllable: or, in the usual phrase, One Surya, three Indras, and one Chandra. The prasa as usual: the yati falls on the initial of the third Indra. Instances.—

దనర జనకుండు నన్నప్ర * దాతయు నభయత్రాత
యును నగ నింతు లకు మువ్వు * రొగినయి గురువులు
ననఘ యుపనయి తయునని * రంతరా ధ్యాపకుండు
ననగ పురుషున కియ్యేవు * రనయంబు గురువులును.

Adi Parvam. IV. 49.

కనక మృగమట్లు దపు దవ్వ * గాద్రిప్పి తెచ్చుటకు
వనజ ముఖినేక తముశూన్య * వనమునం దునునిలిపి
వెనక ననుజుండు వచ్చిన * విధమున కుమదిలోన
ననఘు డెంతయు వగచుచు * నరిగెనా శ్రమమునకు.

Aranya Parvam. VI. 377.

ON RHYME.

In rhyme the Telugu rules are precise and simple. As to Prasa entire uniformity of the consonant is the principal requisite. But occasionally a slight license occurs.

In the yati rhyme, it is necessary the *vowels* to correspond, as well as the consonants. The prasa allows K (for instance) to rhyme to no other letter: yati will allow it to rhyme to kha, Ga, and Gha. For a perfect uniformity is needless and it is enough if a consonant rhymes to any letter in the same *line* (or class) of the alphabet. Thus క, ఖ, గ, and ఘ are alike; చ, ఛ, జ and ఝ are alike and త థ ద ధ are alike. The letters శ, ష, స not only rhyme to each other but also to చ జ &c. The letter హ rhymes both to క and also to న.

The sunna rhymes to న, ణ, మ. The *sunna* also *preceding* any letter of a class, is allowed to rhyme to the nasal of that class. Thus అంత may rhyme to న because this is the *nasal* of the class to which త belongs.

The letters R, viz, ర and ఱ are in the older writers not suffered to rhyme because the ఱ was harsher in sound than ర and therefore was dis-

cordant. But the later poets, for three centuries past have dropped the ఱ wholly and to revive this letter is absurd.

The rules regarding vowels are equally easy. The short and long sounds of each vowel correspond. Thus ŭ rhymes to ū &c. Compound vowels (ai, au, the diphthongs) rhyme to either of the letters with which they are compounded.

These rules are obvious. Others can only be acquired by practice. Of these the most remarkable is one regarding initial vowels. In the word వానికి to him, and the word కీర్తి glory, the same consononit and vowel కి occur: nor is it any objection that one is at the beginning and the other at the end of a word. Yet these two can never rhyme.

This and similar points are mere matters of taste, interesting to learned natives who write in verse and are experienced in its principles: but unprofitable to a foreigner, as he will never be expected to compose in Telugu metre.

ON SOME REFINEMENTS IN POETRY.

Telugu poetry has now lasted without any material variation for more than six centuries: and the earliest compositions manifest a high state of literary refinement. Their taste is often such as we must condemn, but we have no means of framing a *fair* judgment until we are able to read the original. Were Horace to be judged from our English translations of his odes, who could imagine him to be a poet? The French translation of Paradise Lost is a similar failure.

Much however that is admired in Telugu is in the worst taste of literary frippery. At the conclusion of poems, in particular, we find verses framed in fantastic shapes, such as that of a sword, a square, a wheel, a serpent or any other laboured conceit. Another refinement relates to the language: wherein the same verse is made to bear two entirely different imports, every word involving a pun.

These conceits, exceeding all that Addison has condemned as false wit, are always borrowed from Sanscrit: the Vasu Charitra, the Raghava Pandavyam, the Vishnu Chittiyam, and other poems of high celebrity are valued by the Telugus for those literary feats of skill which in English have been well performed by Thomas Hood.

These subjects call for notice in a Grammar, that the learner may be warned to shun much which a native assistant would recommend to his attention. When we make sufficient progress in the language to set aside the pedantic portions of the various poets we shall find there remains an ample stock of reading which is really valuable.

The Telugus evince a remarkably vivid attachment to the literature of their language, and it greatly endears a foreigner to them to know that he has studied the poems which among them hold a reputation as permanent as that of Paradise Lost among ourselves.

SUPPLEMENTARY RULES ON ETYMOLOGY.

Some points remain to be considered, which are interesting only to those learned natives who write in the poetical dialect. These rules are of small advantage to foreigners. In modern days even poets, as already noticed have relaxed in regard to them: but they will now be given entire without regarding whether some have already been explained or otherwise.

The ancient Telugu grammarians place these abstruse subjects immediately after remarks on the Alphabet. For they wrote to aid the judgment of poets who were already men of learning both in Sanscrit and Telugu. And as these topicks can be understood only *after* we have become *familiarly* acquainted with *every part* of the Grammar, and *have made some progress in reading the Poems*, it seems reasonable to place this chapter merely as a Supplement to the Grammar.

So completely is this discussion restricted to poets alone, that even those natives who read and enjoy the poems, safely neglect the abstruse rules of *Cala* and *Druta*, *Sandhi* and *Saral-ādesam*. Few will own their ignorance of these superfluous matters, but still fewer can *prove* their acquaintance with the principles now to be described.

ON DRUTA WORDS.

ద్రుతప్రకృతిక శబ్దములనుగురించి.

The name *Drutam* is given to the letter N when used to prevent *elision.* This is used frequently in verse, as యింకనెపుడో inka-N-epu-dō; *at some other time;* but in common talking and writing the N is omitted: thus యింకయెపుడో or యింకెప్పుడో is the usual mode of spelling. The following instances may suffice. అతనిచేతనడిగిరి ataniche̅ta-*N*-adigiri. *They demanded of him.* In talking, in common letters or ordinary papers we drop the N and say అతనిచేతఅడిగినారు. Elsewhere the N is generally retained. Thus ఆదిబాగానోయిదిబాగానో adi bàga-Nō, idi baga-n-ō *If that one or this one is preferable.* యిటీవలనుండిపోయినరాజు itīvala-n-undi &c. *the late king.* కడగనుండెను cadaga-n-undenu, *he stood aloof.* అతనిచేనిచ్చి ataniche-n-ichi, *giving it to him.* నేనుయిచ్చినదినీకానీతమ్ము నిచేతికినో chētiki-n-ō. *I gave it either to you or to your brother.* అ

న్యాయమునకులోనై anyáyamunaku lō-n-ai; *having come into the plot.* జన్మమున *in his life.* జన్మమునా janmamuna-n-á *in his life?* The sign of question (see page 97.) being added, N is inserted. The root of the verb, which ends in U (page 135.) being Druta, ఆగు may become ఆగున్. Thus ఘనుడగునట్టివాడు ghanud agu-n-atti vadu, (Bhascara Satacam 99.) *one who is noble.*

The classical or poetical usage differs so far from the spoken dialect (as it does in English) that what is right in one would be wrong, or in bad taste, in the other. In the common dialect druta is almost entirely excluded, and even in verse it is avoided.

There are some portions of the verb to which N (either NI or NU) may be *added.* All these are Druta. Thus, in the Past Tense, పోతి or పోతిని equally mean *I went.* పోయె and పోయెను equally mean *he went.* These words areDruta. They are the following.

Past Tense పోతి+ని I went పోయె+ను he she it, they (neuter) went. In the Future పోయ్యెద+ను I shall go పోయ్యెడి+ని he she it they (neut.) will go. In the Aorist పోదు+ను I may go. పోవు+ను he, she, it, they (neut.) may go. In the Negative Aorist పోవ+ను I shall not go.

In the Infinitive the form which ends in A as చేయ, రా, కా, పోవ. to which N may be added. Thus రానోపదు ra-n-opadu.

Also the forms ending in EDI and EDU (see page 137, 180.) as పడెడి+న్, పడుదున్.

Also the Root, పడు, పోవు &c. when used instead of a participle (see page 135.)

It has already been pointed out (page 67.) that portions of the verb borrowed the terminations of the nominative case of pronouns. Now these terminations being borrowed from Nominatives, are included under the first rule of Cala, whereby all nominatives are Cala.

The pronouns నేను I, and తాను (self) he, she, it &c. have also the liberty of using or dropping the final N. Thus they may become నే, and తా. These two words are considered to be either Druta or Cala at pleasure.

ON CALA WORDS.

The Druta words being those to which N can be added *to prevent elision*, the Cala words are those to which the letter N cannot be added *for this purpose:* as has been remarked in page 41.

All Nominative Cases are cala. Thus అతడు + ఉండినాడు *he was there* may become అతడుండినాడు atad'undinadu. But not అతడునుండి నాడు atadu-n-undi-nadu.

If the N were thus inserted it would be the sign of conjunction. (see pages 41, 95.)

Should it be requisite to prevent elision in such places, the letter Y may be used: or else V. Thus అతడుయుండినాడు or అతడువుండినాడు.

It has been shewn (in page 67) that certain parts of the verb are borrowed from the *Nominative case:* all these are Cala. Others which are *not* thus derived have been already shewn to be druta.

The Infinitive forms in UTA, EDI, and ADAM (page 136–138) and all the Verbals (139) are considered to be nouns: and therefore when they are in the Nominative case they are Cala.

The words అప్పుడు then యిప్పుడు now యెప్పుడు when, are always specified to be Cala. There seems to be however no reason that these should be specially noticed. For they are evidently nominative cases, meaning That time, this time, what time.

When the termination of any word (a Dative or Accusative for instance) is altered by the addition of A,′ E,′ O,′ (see page 97) it becomes Cala. Thus అక్కడనే+యుంటిని accadanē-y-untini *I was there:* never అక్కడనేనుంటిని.

The Past Participle is Cala. Thus చేశి, పోయి, పడి &c. may add N when connected into the *Relative* participle, but never can use N *to prevent elision.*

The same rule applies to the affixes నుంచి, or నుండి from, కూర్చి or గురించి concerning, పట్టి, or పట్టుడి through, చేశి from, all of which are in truth the past participles of certain verbs meaning to leave, to concern, to hold, to make.

Other affixes are considered to be Cala because they are truth Nominative cases: Such are విషయం regard, regarding, కోసం, or, కోసరం for (originally meaning *want)* and a few others.

All indeclinable words are Cala: such as the particles అటు, అంటు, గద, గదా, మరి, యించుక, అంత, &c. with all Interjections and Vocative cases. For all these are considered equivalent to Nominatives.

The Negative participle in KA (see page 175) is also a Cala word: but in particular passages is Druta: that is, the N is inserted when requisite; thus రాక+ఉంటిని may become రాకుంటిని or రాకనుంటిని *I did not come.* పడకనుంటిని I did not fall.

But other words ending in KA, which are *nouns* derived from verbs (see page 139, 140) are often in the nominative case, and therefore, being Cala cannot add N. Thus పక్క a bed వున్నది there is, becomes పక్క యున్నది there is a bed; never పక్క+నున్నది padaca-n-unnadi.

ON SOFTENING INITIAL CONSONANTS IN POETRY.

In a few compound nouns initial consonants are softened. Thus T becomes D as తమ్ముడు a brother అన్నదమ్ములు brothers తండ్రి father. Hence తలిదండ్రి mother and father. *Cha* becomes *Ja.* Thus చెల్లెలు a younger sister అక్కాచెల్లెండ్లు becomes అక్కాజెల్లెండ్లు sisters. P becomes B. Thus పోతు a brute, a wretch, తోడుబోతు a ghost; కాడు a word used in compounds for *he* becomes అతగాడు.

In all these places we perceive the change though the reason is not obvious. The following rules are intended to convey the principles of this alteration. They are of avail to poets, but are wholly superfluous to those who are not called upon to write Telugu poetry.

These rules are very rarely applied to Sanscrit words. In modern Telugu poetry they are frequently neglected even as regards Telugu words.

The letters కచటతప, which in the alphabet form the first column, are designated (by Grammarians alone) as పరుష *hard;* and when any of these happens to be the *initial* of a *Telugu* word in *poetry;* and is *not* the initial word, but follows another Telugu word, these letters are lia-

ble to change. That is they are dropped, and the letters in the *third* column గజడదబ (which are called సరళ *soft)* are substituted.

These rules have little claim to a place in a Grammar; for they more properly belong to a treatise on versification; a subject with which we, as foreigners have no concern. It has however hitherto been the custom not only to describe them in native Grammars; but to give them a very prominent place. To this they have no claim, and I would willingly omit them, were it not that the student requires to be warned that many words which occur in poems have the initial altered. Thus the word చెప్పుట *to say*, is often spelt జెప్పుట and even సెప్పుట.

Words which belong to the *Cala* class now described, require the initial of the *following* word to be *softened*: thus కలిమి + పోవును *wealth departs* may become కలిమి + వోవును. Thus *pōvu* becomes *vōvu*. Again పోతున్నాడు + గల్లరి is used instead of పోతున్నాడు + కల్లరి *the robber is going*. పోతున్నది + చెలిమి friendship ceases, becomes సెలిమి. The words అప్పుడు + చనియెను *then he went* change into జనియెను or సనియెను. The words యిప్పుడుపోయెను he now went, change into యిప్పుడువోయెను. That is, as shewn above, *pōyen* becomes vōyen.*

But *Tadbhava* or Tatsama words (see page 221) followed by *Desya* words (see page 222) are not subject to such a change. Thus యితడు + పాపజీవి *this man is a sinner* can never become బాపజీవి.

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* The principle of altering initials is found in all the languages of the Celtic family. Owen states in his Welsh Grammar that the mutable consonants are thus classed.

Radical,	K, P, B, D;	(The Telugu *hard)*
Light,	G, B, V, Z;	(The Telugu *soft)*
Aspirate,	ngh, nh, m, n;	
S*oft,*	ç, th.	

And sometimes the Initial is dropped entirely.

The principle rules for the *assumption of the soft sound* are these. 1. After all verbs except those in the Infinitive mood. After interjections, &c. 2. After personal pronouns; after Thy, Mine, thine; after *ei* when it denotes *his* and *its*, but not when it denotes *her*. 9. The participial sign yn makes the initial of the object *light*. *&c.*

Such are the rules in Welsh, and the similarity to the Telugu rules is remarkable. In both languages these rules are intended for the guidance of poets alone. We even find, as in Telugu the initial sound of J change into S. Thus *George;* becomes S*eorus*. In Gaelic also *James* becomes Shemus.

The Initial *rhyme*, already described (page 227,) as Yati,—which is sometimes called *Alliteration*, is found in Icelandic; and indeed throughout the Gothick languages, and in our oldest English poets, coeval with the first Telugu authors. The proofs will be found in the account of English versification given in the Introduction to Chaucer.

On both *yati* and *prasa* in Saxon the reader is referred to the Gentlemans Magazine for 1822, page 396.

If however *both* words are *Tadbhavam* the initial must be softened *in poetry*. Thus కవీశ్వరుడు + కల్పించినాడు *the poet composed this* forms గల్పించినాడు.

A *couple* or pair of *Telugu* words, as *hands-and-feet* కాళ్ల + చేతులు requires the change: becoming కాళ్లజేతులు or కాళ్లసేతులు; In the same manner (as noticed above,) తండ్రి father becomes in a compound phrase తలి + దండ్రి parents lit: mother and father.

If a druta word is followed by one commencing with a hard consonant, this must be softened. And the letter N must be inserted, and must have the vowel ఇ or ఉ (as shewn in page 42) according as the word ends in ఇ or ఉ.

If the druta word ends in a short vowel, *sunna* may be substituted for N. Or (to use the phrase of grammarians) the semicircle *arddha sunna* may be inserted. In other words, N may be dropped. Thus దేవతల (the acc. plu. of దేవత a god) compounded with కొలిచిరి *they adored*, may become దేవతలనుగొలిచిరి or దేవతలంగొలిచిరి, or (dropping the N) దేవతలగొలిచిరి wherein criticks require the insertion of the semicircle, viz. దేవతలఁగొలిచిరి.

Ancient Telugu grammarians mention the *Arddha-sunna*, and sanction its use in *verse:* modern grammarians would willingly introduce it even in prose, and (yet more absurdly) in the prose of common life. But finding that this *semicircle* has never come into general use, and that it rarely appears even in manuscripts of Telugu poems, we may safely conclude that it does not merit to be again brought into vogue. Many who value themselves as men of learning among the Telugus make a point of vindicating the use of this obscure sign: but I never met with a really sound scholar among bramins who set any importance on this letter or on the Sacata Repha: both of which are excluded from the excellent editions of the Vasu Charitra, Manu Charitra and other poems which have been prepared with explanatory notes.

The rule regarding a druta word followed by a word beginning with క, చ, ట, త, or ప, (hard letters) has now been explained. If the next word begins with any *other* consonant (as for instance గ, or any soft letter) N is inserted, or not, as the metre happens to require. And N may be in va-

rious shapes: viz, ను, ని, న్, sunna, and half sunna. Thus అరిని the foe, గెలిచితిని I conquered, forms అరిని + గెలిచితిని. We may then at pleasure use the various forms అరినిగెలిచితిని, అరింగెలిచితిని, అరిఁగెలిచితిని, or అరి గెలిచితిని. This ends in Ni, but to take an example ending in Nu, (we may use a plural word) దొంగలనుఖండించినాము *we defeated the robbers*, may be written (in poetry) దొంగలన్, or దొంగలం, or దొంగలఁ, or దొంగలను, which last is the only form used in common prose.

The same rule of course applies to nouns beginning with డ as వచ్చెను + డాంబికుడు *the pretender came.* Herein the final *Nu* of the verb being druta, and the letter డ appertaing to the *Sarala* class, the word may be thus spelt to suit the rhyme or metre:—వచ్చెను, or వచ్చెన్, or వచ్చెం డాంబికుడు, or వచ్చెఁడాంబికుడు, or వచ్చెన్డాంబికుడు, or, dropping the N, వచ్చెడాంబికుడు. It is evident that all these are merely various modes of writing the same sounds. And grammarians dwell upon these niceties merely because affecting the rhyme.

ON CONTRACTION IN POETRY.

Some *Sanscrit mahat* nouns (see page 31, 221) as రాముడు *Ramudu* (a well known proper name) can form the Accusative by dropping డు, or else by *substituting* ని. Thus రామునిగొలిచిరి they honoured Rama. And though రాము ends in U the form రామును is not admissible.

This mode of contraction is peculiar to poetry: wherein it frequently occurs. It is only applicable to *Tatsama* Sanscrit words. The following instances out of many, are found in the Dwipada Ramayan, (Kishkindha Canda or Fourth Book) 217;

జరగి షో వెరచిన జాడ్యున పరద
లరమరి చెరుపుల నందంద నిలిచె
లోక కంటకు దైత్యు లోనిడుకొంటి &c.

here the words కంటకు and దైత్యు are in the accusative singular.

Nouns ending in *iyam* as ముత్తియం, muttiyam, *a pearl*, may contract this into ముత్తెము muttem, or into ముత్యం muttyam. And nouns in *iya* as చేడియ (a poetical name for *damsel*) may contract this into చేడె.

Some Sanscrit and some Telugu words may drop the final ము even when compounded with Telugu words. Thus భయము fear, భయపెట్టు to frighten. సగం or సగము half సగరేయిప్రొద్దు midnight: or, the hour of *half* night.

ON ELISION AND THE CHANGES OF VOWELS.

The changes of consonants rarely take place unless in poetry. Those that take place in vowels are in the same manner used principally by poets, and very few of the following rules are used unless by those who have occasion to write in Telugu verse. For this reason I have placed these rules at the end of the grammar.

When an *open vowel* occurs, that is, when a short final vowel is followed by a word beginning with a vowel, either the final vowel is dropped, or some consonant is inserted to prevent such a change. In regard to (Sandhi,) *elision*, the Sanscrit vowels ఋ Ru, and ౠ Rū are considered as consonants: but require no notice.

The words already described as druta require the insertion of N (as happens in Greek, or *an* for the article in English): but other words insert V in certain places and Y in others. Either elision is required, or the insertion of a specified letter to prevent elision is prescribed: there is very little room for option.

The final short U, as వాడు, ఊళ్లు &c. being always subject to elision are not allowed to insert N, Y, or V to prevent this. This rule is strictly observed in the older poets, but is frequently broken by those of modern date.

The three first short vowels, A, I, U, are generally liable to elision. The others rarely are.

The vowel అ A is *elided at pleasure;* that is we may either drop it or insert a letter to prevent elision. Thus మేయుట *to graze* forms the past rel. P|| మేసిన; to which, if we add ఆవు, the words మేసిన + ఆవు mesina-ávu, *the cow that grazed*, may, by dropping A, become మేసినావు mesin' avu; or, by inserting Y, may become మేసినయావు mesina-y-avu. The letter N cannot be inserted; because the past rel. P|| is one of the Cala words.

But druta words that end in A never lose it by elision. Excepting the word ఇంక inca *more;* which may drop the A in ఇంకేమి inc' ēmi, or retain it, inserting N, thus ఇంకనేమి.

Vocative cases that end in *short* A, particularly certain Telugu *poetical* words for woman, may lose that letter by elision. As these are Cala words, they can insert Y. Thus నెలత+ఇచ్చెను, *the damsel bestowed it*, may become నెలతయిచ్చెను nelata-y-icchenu, but cannot, by elision become నెలతిచ్చెను The vocative కృష్ణుడ *O Krishna!* and ఇక్కడరమ్ము *come here* make (by inserting Y) కృష్ణుడయిక్కడరమ్ము, but do not by elision take the form కృష్ణుడిక్కడికిరమ్ము krishnud'iccadici rammu.

Words ending in ఇ do not in general admit of elision. Thus కత్తి a knife combined with ఎక్కడ where, may become కత్తియెక్కడ catti-y-eccada, *where is the knife?* but cannot, by elision become కత్తెక్కడ *Katt'eccada.* Because the word కత్తి being in the Nominative case is a cala word.

But some parts of the Past tense which end in ఇ, as పోతి or పోతివి thou wentest, పోతిరి you went, always elide the final ఇ Thus చూస్తివి+అన్నా may become చూస్తివన్నా çustiv'anna, *do you see, brother?*

But in this tense the first and last words, viz. పోతిని I went, and పోయిరి they went, retain or drop the final vowel at pleasure. Thus చూచితి+అక్కను *I saw his sister* may become చూచితక్కను or else చూచితి నక్కను çüchiti-n-accanu. So in the 3rd person plural తెచ్చిరి+అన్నం *they brought the dinner* may become తెచ్చిరన్నం or తెచ్చిరియన్నము. In the former instance N is inserted because the first person ending in N belongs to the Druta class. In the second instance Y is inserted (tecchiri-y-annamunu) because the 3rd person is a Cala word.

Pronouns which end in ఇ, as అది, ఇది, ఏది, అవి, ఇవి, ఏవి, also the words ఏమి *what,* and మరి *again,* and the Dative affix కి have or neglect elision at pleasure. Thus అది+ఏమి or అదేమి *what is that?* If elision is *not* used, Y is inserted. Thus అదియేమి.

But if a word ending in ఇ is followed by అయిన (the past rel. p|| of అగుట to become)—or if the next word is ఎంత enta *how much?* the elision is used: or prevented (by inserting Y) at pleasure. Thus పిండి+ఎంత becomes పిండెంత or పిండియెంత.

Final U, is almost invariably elided. Thus అతఁడు+ఎవ్వఁడు becomes అతఁడెవ్వఁడు. In common talking and writing however the Y is often inserted. Thus అతఁడు+యెవ్వఁడు *who is he?*

Such is the rule as regards a *nominative* word ending in U; but such elision is optional as regards words which are *not nominative*. Thus the accusatives నన్ను *me*, నిన్ను *thee*, తన్ను *himself*, తమ్ము *them*, మమ్ము *us*, మిమ్ము, *you;* also the *affixes* కొఱకు *for*, కు *to*, అందు *in;* as well as the words అంటు, యుండు, కొండు (see page 65 No. 16, and page 58): also the present participle ending in చు (page 163.) All these when followed by a vowel may at option use the elision, or substitute N to prevent it. Thus నన్ను *me* followed by ఏలుట *to rule* may become నన్నేలుమా nann-ēlumà *Rule thou me;* or నన్నునేలుమా nannu-n-ēlumà. Likewise అనుచు *speaking*, + ఇట్లనియె thus he said, may become అనుచిట్లనియె anuç'it'l-aniye,* *he said* (literally, saying he said) or అనుచునిట్లనియె. Again:— చెప్పుచు+ఉన్నాఁడు *he is saying* may become (in common Telugu) చెప్పుతున్నాఁడు, but in the poetical style, if the metre requires it చెప్పుచునున్నాఁడు. The N is thus inserted because the preceding words belong to the Druta class.

It has been shewn (page 235) that the Sisa, Giti and Dwipada metres end each line with a short syllable: (the last foot being a Surya.) If the final vowel is liable to elision—that is if the next line begins with a vowel—poets often neglect such elision. But this depends upon the sense of the passage, and rarely occurs.

The following words never admit of elision although they end in U Accordingly N is inserted. In the Affirmative Aorist the 1st. and 3rd persons singular; viz చేసుదు+ను and చేసు+ను; The participle which ends in డు (see page 169) as కొఱెడు. Or the Infinitive in U (which is often called the Root) *when it is used* (as shewn in page 135) *instead of the participle.* Likewise all nouns which form the accusative singular in U without the druta affix NU (see page 253).

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* Not anuchitla. The letter ch when followed by I would be pronounced chi, but when followed by U (see page 20) the sound would be soft; viz anuçu. And though the final U is elided, the same sound is retained.

Examples:—వత్తు + ఇప్పుడు *I will come now* may become వత్తునిప్పుడు. Also వచ్చు + యిప్పుడు *he will come now*, may become వచ్చునిప్పుడు. The root పోషించు, *protect*, (being used instead of the participle పోషించుచు *protecting)*; ఈశ్వరుని (acc: of Iswara, *God)*; and తలచినాను I thought on;—will in a compound phrase become పోషించు నీశ్వరుని దలచినాను *I think on God my preserver*. In the same manner the name Rama, assuming the accusative form రాము (see page 253.) and having no druta affix, if combined with a word commencing with a vowel, as ఈక్షించెను *he saw* may become రామునీక్షించెను, *he beheld Rama*.

Words which end in the short vowels A, I, U, drop these vowels if followed by certain words. These are ఏడు, అంత, ఏసి, ఆకు and words denoting kinsfolk, as అన్న, అమ్మ, అక్క, అయ్య, అత్త, అప్ప, అవ్వ &c. Thus బార a fathom, బార+ఏడు=బారెడు a fathom's length, చేర the palm, చేర+ఏడు a hand full. పోక a nut పోకంత as large as a nut. ఎనిమిది eight, ఎనిమిదేసి at the rate of eight. సుబ్బి, లక్ష్మి, శేషి, &c. are names of women and adding అమ్మ (equivalent to Mrs. or Miss,) the words are spelt సుబ్బమ్మ &c. The word తాటి *appertaining to a palm tree* (see page 104.) if we add ఆకు forms తాటి+ఆకు=తాటాకు a palm leaf. To the word రాము (mentioned above) by adding అన్న brother, (a word equivalent to Mr,) forms రామన్న.

Pure Sanscrit words are not subject to this rule. Thus హంస Hamsa *(a phœnix)* compounded with ఏది *which*, requires Y to be inserted. Thus హంసయేది where is the phœnix? దర్భ *grass*, thus forms దర్భయేది. Thus హరి *a name of Vishnu*, compounded with ఏగెను *he went*, forms హరియేగెను The first words in all these phrases are Cala, and therefore N cannot be inserted.

Words ending in any *other* vowel, as E; or in long vowels; always insert Y. Thus నవలా *a damsel*, పల్లకీ *a palankeen*, వన్నె colour, &c

insert Y. Thus ఎచటా+ఏది *where is she* becomes ఎచటాయేది. And పల్లకీ+ఎక్కడ becomes పల్లకీయెక్కడ where is the palankeen.

Under this rule grammarians include some *Tadbhava* monosyllabic words as రే night, మై the body, రూ money జా the moon. Thus from ఎండ light రేయెండ moonlight.

In some phrases the first word being druta, N is inserted. Thus— తిన్నగా slowly, + ఏగెను = తిన్నగానేగెను he went slowly. Grammarians have noticed a few others which I omit because they are not in use.

Some feminine nouns are formed by adding అది *she*, to other substantives. This is done in two ways. By elision, thus కాపు+అది=కాపది *a farmer's wife;* or, by dropping the initial A, and writing కాపది. So కోమటి a shopkeeper, forms కోమటిది or else కోమటియది a shopkeeper's wife.

Cala words that end in U *when used in forming compounds*, may insert N. Thus రాము+ఎదుట=రామునెదుట *fronting* Rama; or, *in his presence*. Also పాము a snake, + ఎమ్ములు = పామునెమ్ములు a snake's bones; or, a skeleton snake.

Although I have used a new mode of expressing these principles I have in this chapter *on Elision and permutation* followed Mr. Campbells grammar; having found, on comparison that it correctly stated all the more important rules given in the ancient philological treatises.

ON SOME CONTRACTIONS.

Verbs in ను, as అనుట to say, వినుట to hear, కనుట to see may in the present participle change ను into sunna. That is, the *two* last vowels being alike, the first of them may be dropped. Accordingly అనుచు anuçu, *saying*, becomes అంచు an'çu, వినుచు vinuçu *hearing*, becomes వించు vin'çu. And as shewn above this is sometimes (in poetry) written అన్చు, విన్చు. This is a mere nicety appertaining to a rhyme: wherein some prosodians attempt to draw distinctions between the sounds of న్, ఙ, ం and the semicircle: all of which are merely modes of writing the letter N.

Some Verbs of the third conjugation which have U in the *two* last syllables of the Infinitive in U, as ఏడుచు ēduçu, to weep, పెనుచు to plait, may be contracted into ఏడ్చు ēd'çu, పెంచు pen'çu. Other verbs, as తుడుచుట *to wipe*, నడుచుట *to walk*, cannot be thus contracted *in poetry*: but in common writing such words are often *written* in the contract form (see page 36) though *pronounced* without any contraction.

The words ఇపుడు now అపుడు then ఎపుడు when, can *(in poetry* alone) drop the penultimate U when the metre requires it. Thus అపుడు apudu may become అప్డు ap'du.

Nouns of three syllables which have U as the second vowel can in poetry drop this. Thus చిలుక becomes చిల్క a parrot, కాలువ becomes కాల్వ.

And in some compound words the final U of the first is dropped even though the second begins with a consonant. Thus కారు forest పోతు ox, forms కార్పోతు a wild buffalo.

The letter గ, G, in certain places is at pleasure changed into వ V. Thus పగడం or పవడం coral: పోగు or ప్రోవు an earring. తాగి or త్రావి drinking. Thus the Latin *vinum* becomes in Welsh *gwyn* and in English wine. The French words *garde*, guise and *guichet* become in English *ward*, wise and wicket. *Gelt* in German becomes *wealth* in English Thus *Guillaume* and *William* are the same name. See a note on this subject in Sir James Mackintosh's History of England anno 1273. Indeed the change of G into V takes place in many languages; and in Telugu it is obvious in the word వాడు he; which in compounds retains its ancient spelling: thus అతగాడు.

Those who wish to extend their enquires in Etymology further will be amply satisfied in the learned treatises written by Appa Cavi and Ahobala Pandit. Observing that these rules were framed for the guidance of poets alone, I would willingly have omitted them in this volume which is intended solely to assist beginners in the study of Telugu.

ON SANSCRIT ELISION AND PERMUTATION.

Sanscrit words used in Telugu sometimes adhere to Sanscrit principles and elsewhere deviate. No Telugu grammarian has specified the instances wherein the phrase adheres to Sanscrit rule or those wherein it adopts a new course.

It may be useful here to give a *short abstract* of the Sanscrit rules (borrowed from Wilkins's Grammar) with a view to pointing out the variations that exist between the two languages.

PERMUTATION OF VOWELS.

"When any simple vowel opens upon another simple vowel similar to itself, the two shall be resolved into one long. Thus if అ opens upon అ or ఆ, or ఆ upon అ or ఆ the two coalesce and form one long vowel; namely, ఆ. The same rule serves for ఇ and ఈ, ఉ and ఊ" each pair being considered *one power*, differing only in duration of sound.

Thus దండ *a stick* and అగ్రం *the end*, form దండాగ్రం *the end of a stick*. భాను *the sun* and ఉదయం *rising* form భానూదయం *sunrise*. But if the first word be Telugu, ELISION takes place *without* elongation. Thus (Bhascara Satacam verse 3.) పాటిదలంపకనిష్ఠురోక్తులు pati *dalampac* (ă elided) *ănishthur* octulu."

[In Telugu only *those* Sanscrit compounds are used, which have a noun or adjective *as component parts*. Those wherein a Sanscrit *verb* is united with a noun are not used: and I accordingly omit such examples.

If the first word be Telugu, the rule does not apply. Thus మన+ఆస్తి *our property* may in poems become మనయాస్తి, or colloquially remains unaltered; being written మనఆస్తి It *can never become* మనాస్తి.]

Any simple vowel excepting అ and ఆ opening upon any *dissimilar* vowel, simple or compound is (in Sanscrit) changed to a semivowel congenial to itself. Thus ఇ, ఈ are changed into Y, ఉ, ఊ into V Thus మను+అంతరం becomes మన్వంతరం.

"The simple vowels ă and à coming in a state to unite with any dissimilar vowel, simple or compound, undergo the following changes.

గంగా+ఉదకం=గంగోదకం *Ganges water.*

తవ+ఔచిత్యం=తవౌచిత్యం *thy rectitude.*"

[But supposing the first word is Telugu no such change takes place. Thus నవలా + అనే మాట "The word *navala*" may become (in poetry) నవలాయనే మాట but no other change is allowable. colloqually even this Y is excluded and the words are written, as above, నవలా అనే మాట.]

EXCEPTIONS AND ANOMALIES.

" గో, *an ox,* requires the introduction of an అ before అక్షి *an eye &c.* thus forming the compound terms గో + అక్షి = గవాక్షి *a bulls eye* (a small window) గో + ఇంద్ర = గవేంద్ర *a lord of kine* i. e. *a bull* గో + అజినం = గవాజినం *an ox hide.*"

[Here again Telugu deviates: not as regards Sanscrit compounds,—for they remain unaltered; but it changes గో into గోవు and by adding అని the form will be గోవు అనే పేరు " *the word govu.*"

With regard to irregular compounds the words affected by them (as సారంగ &c.) need not be considered here; having their place in the Dictionary.]

" అ and ఆ being in a state to form a compound with ఓష్ఠ lip, may be dropped—Thus forming బింబోష్ఠ cherry-lipped: for బింబ + ఓష్ఠ. But if the word be of a nature not to admit of their forming a compound, the union is different. Thus తవ + ఓష్ఠ = తవౌష్ఠ thy lip."

[The Telugu poets sometimes deviate from rule even in pure Sanscrit words. thus: Custom sanctions that we should say అక్షౌహిణి a host, not అక్షోహిణి. They however prefer the latter spelling.]

COALITION OF CONSONANTS.

[The following few rules borrowed from the same grammar have their use in Telugu where Sanscrit compounds occur.]

The consonants are divided into five classes called కచటతప each of which has a soft sound viz గజడదబ and the first letter changes into the soft before any sonant letter whether vowel or consonant as in these examples వాగ్రూప speech-like; for, వాక్రూప; అజంత " ending in ach" for, *ach-anta,* &c.

"కచటతప may not only change to their respective sonants before a nasal, by the preceding rule, but also to their proper nasals that is, k, to g or ng; cha to ja or jna; ట to డ or ణ: త to ద or న: and ప to బ or మ, as షణ్మత for షట్మత; తన్మురారి, or తన్మురారి for తత్మురారి That *Murari.*"

But when కచటతప is followed by any affix beginning with a nasal, it can only be changed to its own proper nasal, notwithstanding the preceding rule; as, చిన్మయ *intelligent, rational,* for చిత్మయ, వాఙ్మూలం *orally,* for వాక్మూలం, వణిఙ్మాఘు *Magha, the merchant,* for వణిక్మాఘు.

Mutations of త థ ద ధ న.

The fourth or dental class of consonants త థ ద ధ న besides being subject to the above general rules are changeable to palatals before palatals and to cerebrals before cerebrals. The palatals are చ ఛ జ ఝ ఞ and the cerebrals ట ఠ డ ఢ ణ; (the letter ష being excepted). Examples; తచ్చిత్రం *that wonder,* for తత్చిత్రం; తచ్ఛాస్త్రం for తత్శాస్త్రం *that art.* Again; తజ్జీవిత that liveth for తత్జీవిత—Again; శార్ఙ్గంజయః *the victory of the bow.*

Many of the succeeding rules are not required in Telugu; we will therefore pass on to those regarding M, and N.

"M, being the final of a perfect word is generally represented by ం anuswara. In the compound సమ్రాట్ an emperor (సం + రాట్) the m of sam is not changed to ం."

Here observe that when a final M ం in a Sanscrit word is retained in Telugu it either remains unaltered, as ం or changes into ము MU or into ంబు mbu. In poetry this change takes place but not in common prose writing. Thus గ్రంథం + అతనిది the book is his, ఖడ్గం + ఇస్తిని I gave the sword. These forms remain unaltered in common writing and it would be pedantic and unusual to write గ్రంథమతనిది which form is only used in verse.

MUTATIONS OF SIBILANTS.

"The letter శ preceded by కచటతప may be changed into ఛ or

not. Thus, for వాక్ + శూరః they also write వాక్ఛూరః । వాఙ్శూరః and for తత్ + శూరః *that hero* they write తచ్ఛూరః.

MUTATIONS OF ః VISARGAH.

The ః of the word అహః, day, being the final of that word is changed into R before the initial of any word excepting రాత్రి (and a few others beginning with R,) when the change is as follows.

అహర్పతిః for అహఃపతిః the god of day, the sun.

అహర్గణః for అహఃగణః the sun of days.

EXCEPTIONS. అహోరాత్రం for అహఃరాత్రం Day and night. అహోరూపం for అహఃరూపం.

The ః visarga preceded by అ and followed by అ, హ, or any *sonant*, changes into ఉ; and అ and ఉ make ఓ. Thus మనఃరథః becomes మనోరథః.

When ః visargah happens to be the substitute for R considered as the constitutional letter of a word, it may optionally be again turned into R provided the following letter be a first or second of either of the five classes. Thus గీఃపతిః (radically gīr) may become గీర్పతిః or గీష్పతిః.

When ః *visargah* as substitute for R is followed by any vowel, by H, or by a *sonant* consonant it is restored to its former state; i. e. becomes R. Thus అంతఃగతః becomes అంతర్గతః."

The above short abstract is intended to assist such learners as may not have read the Sanscrit Grammar from which this chapter is transcribed.

The rules denominated *Samāsa* in Sanscrit Grammar, being those regarding compound words, should be carefully studied, as many of them, (nearly one half) are commonly required with regard to the Sanscrit words used in Telugu.

RULES REGARDING PROPER NAMES.

The rules regarding Names may more properly belong to a Dictionary but for the present are placed here.

Among the Telugus the family name stands *first*, and the personal name second. The personal name is often that of a god or goddess but the family name is usually that of a village, and hence is called ఊరిపేరు the

Village name. Or else యింటిపేరు House-name. several persons however have no village name.

Among the English, the family name is known to all, even to strangers; the christian name is not so well known, and we often have to ask it. Among the Telugus the contrary is the case. We may know a man very well and yet never have had occasion to know his family name.

The English contract the christian name and write the family name full. The Telugus do the contrary. Thus ప॥ చిన్నయ్య may stand for పసుపులేటిచిన్నయ్య.

The wife takes her husbands family name in marriage.

The family name is generally used in the Inflected forms. Thus పసుపులేరు and కొండవీడు being names of villages the persons who derive their names from those places are called పసుపులేటిరామయ్య &c. కొండవీటికృష్ణయ్య &c. Ramaya of Pasupuleru, and Krishnaya of Condaveed.

Pasupuleru means *yellow-creek* and Condaveed means *Hill-town*. In like manner many family names have meanings: and as shewn above, we may translate them into English by the *Nominative* instead of the inflected form when the family name alone is specified they say పసుపులేటివారు *people of the Pasupuleru family* Or కొండవీటివారు *The Condaveed family*. see page 121.

When two persons bear the same family name, యీ (meaning *This* see page 57) is inserted. Thus వెలగపూడివీరయ్య యీ కోదండరామయ్య signifies Vēraya and Codanda Ramaya of Velagapudi. Or Velagapudi Viraya, ditto Codanda Ramaya. as in English, John and Charles Wesley.

When junior and senior are intended the words చిన్న *younger* and పెద్ద *elder*, are used. Thus వెలగపూడిపెద్దరామయ్య "Ramaya *senior* of Velagapudi," యీచిన్నరామయ్య "Ramaya *junior* of the same place." As here shewn, the words senior and junior are attached to the personal name.

Servants who have long been attached to particular masters often take their names. Thus a family at Masulipatam bears the name of Holland

and another bears the name of Scott. Several have assumed the names of Munro and Hodgson.

In our courts of justice deponents are always called upon to state the name and family name: and married women are obliged to pronounce the husband's name. But in this point we ignorantly shock the Hindu prejudices in a very tender point. For it is considered grossly improper for any woman to pronounce her husbands name: indeed a woman is often thrown into the utmost confusion if such a question is put, and will reply "Ask *them*" meaning the people with her. If she shews less agitation it is because she has already been forced to answer the question by the native police authorities. A woman always speaks of her husband as "āyana" *he*, or, the *master*, and to insist needlessly on further specification appears objectionable.

The legislature probably framed these questions, with a view to relieve the timidity of witnesses: for the name, father's name, husband's name, caste, and age, (though very few Hindus can tell their age with any certainty) seem to be questions easily answered. But in obliging a Hindu woman to utter her husband's name this benevolent wish has been contravened, and the married woman is obliged to commence her statement with an avowal which she considers not only needless but highly improper. Any one of the witnesses may furnish the name required, and this would not vitiate her evidence.

In depositions or bonds, the names of witnesses are often written by the clerk; and each person merely writes the word సాక్షి i. e. Witness, opposite his name.

Names of men usually terminate in anna or ayya (brother and father) if spoken of with respect. Thus Sitanna, Ramanna, Sitaya, Ramaya. Women's names end in *acca* (sister) or *amma* mother. Thus Sitamma or Sitacca. Many names bear as in English (William, Will, Willy, Bill) various forms denoting various degrees of respect. Thus Laxmi, a woman's name and Jagannatha a man's name may become Laxmamma or Laxmacca, Jagga Rao, or Jagannath Rao denoting respect; or Lachi, Laççi, Lakki, Jagga, Jaggapa denoting familiarity or scorn. Accordingly a *misnomer* cannot often be pleaded in Telugu unless as regards the family name: and we sometimes meet with persons who are perfectly well known by a name accidentally acquired, and known to be different from the original name. Thus several men of learning drop their original name, and assume a title which they consider appropriate. Cases of an alias being assumed for a *fraudulent* purpose very rarely occur.

Hindu letters usually commence with absurd flatteries which are mere expressions of course; like *Your obedient servant*. In modern days natives see the emptiness of this and to get rid of this custom many begin their letters with "My dear sir" written in English, and terminating Your obedient servant; the rest of the letter being composed in Telugu.

These remarks on names may be concluded with the names of the eight మూలలు or points of the compass. These are usually named from the demigods supposed to have charge of them—Thus నైఋతిమూల is South West.

కుబేరమూల,	or,	ఉత్తరం	North;
యమమూల,	or,	దక్షిణం	South;
ఇంద్రమూల,	or,	తూర్పు	East;
వరుణమూల,	or,	పడమర	West; Infl. పడమటి *western;* Loc. పడమట *in the west.*
వాయువ్యమూల,			North West.
ఈశాన్యమూల,			North East.
నైరృతిమూల,			South West.
ఆగ్నేయమూల,			South East.

The name Nairruti is generally spelt నైర్ఋతి or నైౠతి: neither of which is correct.

ON SOME ABBREVIATIONS.

Though obliged to omit the greater part of the quotations I had collected in illustration of this grammar I have retained some which will be available as the Telugu poems are in succession published. For the sake of brevity in these references I have used the following marks.

M. denotes the Mahabharat;—wherein M. 1. 1. 200 denotes verse 200 of the first *aswasam* or Canto of the "Adi Parvam" or First Book. Elsewhere the books are referred to, in the native mode, by their names. Thus M. Aranya. 1. 200 is a reference to the Third Book and M. Santi. 1. 200 refers to the Twelfth book. The names of the books are detailed in an Essay on Telugu Literature in the Madras Journal.

B. refers to the Bhagavat: wherein B. X. denotes the *Dasamam* or Tenth Book being the Life of Krishna.

R. refers to the Ramayan. DR. denotes the Dwipada Ramayan BR. the Bhascara Ramayan and UR. the Uttara Ramayan. DRY denotes the *Yuddha Canda* or Sixth book of the Dwipada Ramayan, and DRK. the Kishkinda Canda of the same.

Dasav......Dasavatara Charitra.
Tara........Tara Sasanca Vijayam.
Zaccaya....The Vicramarka Charitra written by Zaccaya.
Ellana.......The Vishnu Maya Natacam, written by Ellana.
Cuchelo.....The Cuchelo-pakhyanam.
Mand.......The *Mandhata* Charitra, or *Cavi Carna Rasayanam.*

There are some other references of smaller moment which will be easily understood.

NOTICE REGARDING LITERATURE.

In conclusion it may be useful to mention the names of the authors most popular among the Telugus. Those who read Sanscrit give their attention principally to the Poems (maha-cavya) the Theatre (nataca) divinity (vedanta) and logic, (tarcam): the Ramayan also is universally popular

but many peruse it as a meritorious deed, without regarding the meaning.

In the literature of their own language the Telugu people peruse with untiring delight the Ramayan, (particularly the Dwipada version) and the Bhagavat particularly the Tenth Book or Life of Krishna. Not only for the amusement found in these books, but for the sake of merit which they believe to accrue. Of the Mahabharat the Santi Parvam, or Twelfth Book seems to be most read.

Among the Poems *founded* on the Puranas and Ramayan, the Uttara Ramayan (written by Canacanti Papa Raz) and the Hari Vamsam are exceedingly popular. On a par with these are the Vijaya Vilasam and Aniruddha Charitra. These poems are read by many who have not sufficient scholarship to read the three great Poems: which are the Vasu Charitra, the Manu Charitra and the Vishnu Chittiyam, which is also called the Amucta Malyada.

Another popular series of works consists of the *Satacams (odes* or *ballads*, see p. 203) of which many have been printed. The Radha Madhava Samvadam, the Tara Sasancam, the Dasavatara Charitra, the Cavi Carna Rasayanam &c. &c. are longer compositions containing from three to eight Cantos: and may be called Romances in verse, like the Corsair or the Rape of the Lock. Or they may more closely resemble the poetical Tales of Ariosto and Dryden.

Another series of books is perused by those who wish to cultivate religion—or rather what we should consider mystic devotion. These are the Rama Stava Rajam, the Vasu Deva Mananam, and Telugu translations of the Bhagavad Gita and Uttara Gita; books which are willingly read even by the Jangams; a sect who have been mentioned in page 238. The Jangams read the braminical poems, and even the Bhagavat without objection, though they disapprove the tenets therein taught; but they have a hearty dislike to the Ramayan and cannot endure the Mahabharat, wherein bramins are declared to be gods.

But the attention of the Hindus is gradually being turned to the study of English; which leads them daily more and more to neglect the literature of their ancestors. So strongly opposed are these two classes of reading that at the present day we generally find that those natives who have successfully studied the one have entirely neglected the other. And as the employments wherein a knowledge of English is of avail, are daily becoming more numerous, and an acquaintance with Hindu literature affords no prospect of emolument, there is little room to doubt that many of the larger and more venerated books written to perpetuate Hinduism will fall into disuse, and those poems alone will continue popular which neglect superstition and are written solely to meet the tastes, the feelings, and the prejudices of the people.

THE END.

R. W. Thorpe, Printer.—Vepery Mission Press.

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